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THE

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THE ART-JOURNAL.



LONDON, AUGUST 1, 1869.

THE
BELIEVER AND THE UNBELIEVER
IN ENGLISH ART.

In the English school of painting there is one artist, an exceptional man at any period, who stands almost alone as a protest against its materialistic tendencies, an enigma to the nation at large. By his contemporaries he was called the "mad" painter. But was William Blake more mad than Milton, whose verse records visions similar to those the artist drew? Are his extraordinary creations the fruit of a disturbed imagination or the orderly sequence of a rare gift of spiritual insight? Blake looked into worlds unnoticed by the outward eye. His vision was not complete or thorough—none earthly may be—but it revealed glimpses of scenes of intense grandeur and beauty, veiled in that imperfection which is our common heritage. Ezekiel, Isaiah, John of Patmos, Dante, Swedenborg, and all great utterers of spiritual knowledge, have an advantage over their fellow seers who rely on plastic and pictorial means to embody their discoveries. Neither Phidias, Michel Angelo, nor Fra Angelico, succeeds in forming out of the concrete so perfect an image of what is in his soul as can the prophet and poet of theirs out of the abstract. Matter is refractory, while the latter is a spiritual process appealing directly to kindred senses for interpretation or the completion of what the imagination outlines. Great artists see as far as great poets, only their medium of expression is less subtle and manageable.

The reverse holds good in ordinary Art. A common picture of common events conveys to the beholder a definite idea, or view, quicker, and more completely and pleasurable, than does the printed description, since it is simply an affair of the eye without call on the intellectual faculties. Hence, as the vast majority of people judge of pictures by their skins, an eye-painter gets the reputation of being a prodigious artist; while a soul-painter is set down as foolish or crazy. And this judgment is the more emphatic if the drawing and colouring of the misconceived artist has not the superficial likeness to nature of his rival.

Blake certainly indulges in wayward freaks of composition, and displays marked defects or recklessness of design. But even these seem to him to have a purpose and meaning, as likewise his system of colouring. His disparaging critics overlook an important point. The supernal has no tangible model. In such instances the artist's hand, on account of the nature

of the motive, is the insufficient tool of the idea. Michel Angelo swayed to and fro between his power of hand and force of thought. Whenever the former got loose rein it led him into anatomical extravagancies of composition; whereas the latter, however incomplete in manual realisation, magnetises the spectator by its inherent greatness of conception. Festus told Paul much learning had made him mad. All insight into highest truth meets with similar accusation before the current mind rises to its level. This happened to Blake, aggravated by his independence of the world and occasional artistic carelessness and incoherency.

Nevertheless, Blake is a unique master of the spiritual sublime. He alone would serve to redeem English Art from the reprobation of overweening materialism and deficiency of exalted motives. His place in the school is the antipodal extreme to Hogarth's. He revealed the frightful secrets of earth's hells as a warning. Blake let in light from heaven to console, and opened to mortal eyes vistas of happier homes beyond the grave. Had he been a Roman Catholic, his mind would have been preoccupied by a defined mythology which would have governed his pencil; but born where the bounds of religious thought are less fixed, he rose to heights, and penetrated to depths, before unknown. He was the first to graphically embody the consoling truth of the immediate resurrection of the soul, which, although exemplified by the Saviour, seems never to have been generally comprehended by Christians. I refer to his sublime composition of corruptible putting on incorruption, in the form of decrepit age tottering on crutches into the tomb, reluctant to enter, but the next instant seen as a perfect spiritual being in the figure of immortal youth, rising from the top of the sepulchre, gazing upwards in rapture at the celestial light that electrifies his new-found existence.

What Art, before or since, has been so transfigured by the dearest of all divine truths to humanity! What we fain would believe here bursts on our consciousness as a beneficent law of nature, taking that sting out of death, which, before Blake, Art loved to heighten rather than assuage. How beautifully, also, in his illustrations of the "Grave," he shows the release by death of the soul from the body: its brief amazement and curiosity at the glorious change; the preliminary experiences of the new-birth; and final joy at rejoicing friends! By artistic clairvoyance of this sort, Blake opens to the human heart fresh fountains of hope. The illustrations of Job most completely evince his range and power of the sublime. "I do not behold the outward creation; that to me is an hindrance, and not action." "All things exist in the human imagination." And, again, he exclaims, "Mere natural objects always did, and do, weaken and obliterate imagination in me." How unlike Raphael's and Leonardo's theories and practice in relation to their ideals! They studied natural objects with cool heads and clear eyes, to find in living men and women, and the creation around them, models for their Art. Blake virtually, fanatically, despised them. The core of his philosophy ran through his imagination, more sublimated in a spiritual sense than was ever before given to a painter. Material things did not exist to him when the inspiration was on him. "Instead of the sun, a round disc of fire, I see an innumerable company of the heavenly hosts, crying, 'Holy, Holy is the Lord God Almighty.'" Further he

adds, "I question not my corporeal eye any more than I would a window on seeing a spirit." To appreciate his Art, we must go to him to learn its informing motives; for any less a guide would lead astray. That becomes intelligible, which otherwise might be regarded as a mystic craze. We are prepared to find Blake designing the Almighty as if, like Job, he had seen Him riding in the whirlwind, which covers the Lord as with a mantle of wrath. There is an imaginative probability to his conception that almost reconciles the mind to the attempt to incarnate the unrepresentable. His *Ancient of Days* is more majestic,—grave, old in the light of venerable authority,—than the mediæval effigies; a Being who actually appears as the centre of life and light of all things. How human *He* seems, as if comprehending all that man suffers and enjoys! See how mournful God looks, as if half-repenting him of his inscrutable purpose in commissioning Satan to vex Job. He even pities Satan as He casts him headlong into the pit; but the angels rejoice at being rid of their arch-enemy, who falls in a sheet of flame, as only Blake could make a fiend fall.

With what fatherly love God blesses Job in the end, triumphant over his tormentor! Note the general resemblance between their figures. Blake not only sees that man was created in his Maker's image, but attaches a peculiarly spiritual meaning to the likeness, as if Job impersonified the God in man on earth, and his victory was that of the eternal right which made them one for ever, blessed evermore.

What terrible repose in the spirit that made Job's hair stand on end as it passed like a vapour before him, glorifying the firmament, and dazzling the mountain summits with an effulgence which turns the light of the sun into blackness! Those beautiful supernal beings which represent the Sons of God, and the morning stars in the highest empyrean shouting for joy, are as exquisitely as originally conceived. None other, even so majestically, and so substantially, brought down to human ideas by symbolic creation, the essences of the divine forces that surround and uphold the great white Throne.

The Book of Job lifts Blake far above the mundane standard of men and things. Nevertheless his types are stupendously real, devoid of coarse exaggerations of physical attributes; supernal characterizations of the sublimest invention, vitalised by a dramatic power of mind and hand, as wonderful as new in Art, and which fits equally well men and spirits. What cowering fear affects the wicked! what profound sorrow and humility the mournful! Seeing, as it were, emotions and passions, he invests them in forms that disclose their deepest natures. The angels shrink from Satan, who comes into their midst. He is the evil force; not incarnated ugliness, but grand in stature, physical strength, and sinful ambition; a dark sun of the morning; demoniacal in attributes rather than figure, which is swarthy, muscular, and natural; the evil being internal, and reflected through the external, not changing its original heroic outline. There is nothing of the vulgar, gloating, sensual diabolism of the ordinary devil in Blake's creation, which is a truly conceived infernal potency in the likeness of man-evil, as the Saviour is of man made spiritually perfect. Perhaps the grandest example of Blake's sublimity, is Satan going out from the presence of God to afflict Job. There is a disturbed, concentric, spasm of the heavenly hosts, like



the swing of a universe trembling on the brink of an awful cataclysm, but held in secure check by the central Almighty repose, which contrasts marvellously with the astonishment and forebodings of the Sons of God, whose graceful, rapid movements are in no less striking contrast to the supernatural velocity of Satan, as he exultingly descends head foremost amid flame and smoke to the earth. Although his figure is only one inch long, it embodies more colossal grandeur than the latest Italian fresco of man or devil. Raphael's Ezekiel is child's play in sublimity beside the best of Blake's tiny compositions, which bring together, in artistic unity, the powers of heaven, earth, and hell, in a space of a few square inches.

Vehement action would seem to be Blake's chief success, if one did not regard with equal attention those designs in which the lyric takes the place of epic movement. With what quiet simplicity and naturalness Job's happiness and prosperity, both before and after his suffering, are delineated: no self-congratulation on account of wealth and position, but the devout, humble worshipper; the repose of true piety being the law of the great man. The mystic grandeur of the coloured design of the 'Crucifixion' displays his capacity of effecting much by sparse means. It has a Rembrandtish emphasis of light and shadow, joined to purity of design and sentiment foreign to the Dutchman. The infinite sweetness, tenderness, and spirituality of Blake, are more especially discernible in his "songs." Of his strange, visionary portraiture, it is needless to speak, as it has no direct connection with his absolute merits as an artist.

It is comparatively easy to criticize talent, for its tendency is to orderly shape and classification. Talents group into families; genius stands apart: but this isolation is one element of its greatness. Whatever be the cause, there is something inexpressibly mournful in the reserve which forbids human communion. Yet the solitude of Jeremiah, Dante, and Michel Angelo was the result of this intense yearning to ennoble humanity. Such men stand out in the darkness of nations, like lighthouses, irradiating gloom, and flashing warning on sea-shine and breakers. They love their species overmuch, not too little. Nevertheless, there are rare men through whom common minds receive precious fire-gleams of divine beauty, and hints of immortal truths, but whose moral consciousness is of a very different quality. Some even are grossly earthy, gritty, showing contempt of fellow-beings instead of being stirred by an infinite compassion to guide them into higher ways of life. No savageness of egoism, satire, or coarse instincts, can utterly pervert genius; though it fails in its own salvation, it is not permitted to it wholly to shirk its obligations to the world. Blake's visions of a nobler existence than the present, caused him to be indifferent to ordinary mundane satisfactions, and inspired him to work miracles of Art. The joy and independence which his faith fostered were incomprehensible to those whose horizon of enjoyment was bounded by material things. An incapacity of a higher belief is the saddest event that can happen to any man: of tenfold sadness to genius; more fatal to contentment than the mournfulness born of want of faith in humanity in mass; for no evil can equal the disbelief in one's own soul. Believing in his, Blake's spirit was invulnerable to poverty or neglect. Turner disbelieving, insensible to religious hope, dreading the

logical annihilation of his cheerless materialism, that awful phantom of eternal nothingness which stalked before his reason, devoted his powers to accumulating a fortune: gaining it, he grew only the more solitary and imbibited. At his death, greedy, neglectful relatives contrived to fling it from the chief purpose of his long toil and privation. If there could have come to him in the grave one additional pang of unhappiness, this was it.

It is wholesome to put in contrast the interior lives of Blake and Turner. In the world's judgment Blake was the more unappreciated and disappointed of the two. He had scarcely a taste of that intellectual recognition which is as precious to the humble as the proud. Few comprehended or cared for his works or words—none, except his lovely wife, for his habits or his visions. Of money, patronage, fame, in one word, success, he had next to nothing. Sensitive to sympathy and encouragement, he kept himself as pure and unworldly in spirit as a little child. "I live in a hole here, but God has a beautiful mansion for me elsewhere." "Lawrence pities me, but 'tis he, and the prosperous artists like him, that are the just objects of pity. I possess my visions and peace; they have bartered their birthright for a mess of potage." To a friend he says: "May God make this world to you as beautiful as it has been to me."

Would you exchange the spiritual riches of Blake for the heavy guineas of Turner? As an artist, Turner is to be approached with diffidence; for it is as difficult to adequately understand as to copy him. Yet the oftener one goes to his works, as to nature herself, the more profound the revelation. Turner believed in the landscape; it was his *alpha* and *omega* of a world. But his intercourse made him unhappy, because his eyes must in a few years close on it for ever. Beyond nature there was that portentous eclipse which shut out heaven from his soul; consequently he concentrated in what his eyesight took in the extraordinary powers of his observation and imagination with a degree of success that entitles him to be called the one complete master of landscape.

Others have had special successes; they have excelled in certain phases or qualities, and rested content therewith. But Turner was the first to raise landscape-Art out of the partial, common, or conventional, into the same complete, sympathetic basis of truthful treatment as the human figure; imparting to it a variety of expression and profundity of feeling commensurate, so far as Art-vehicles permit, with its divinely derived functions. Before him great artists had treated landscape in a great manner, but with all of them it was a secondary motive: I speak of Titian, Correggio, Rubens, Velasquez, Rembrandt. The lesser landscapists, men of the calibre of Claude, Salvator, Domenichino, and Poussin, though skilful in rendering separate features or details, were never imbued with its real spirit, or observed it closely and surely; they were electric idealists, more intent on creating a landscape according to their notions of what it should be, or subjected to a central motive foreign to itself, than of studying nature from actual life. Dutchmen and Germans had painted clever pictures of local effects and familiar scenes, but seemed most ambitious of fine finish and mechanical dexterity. Theirs was an eye-service no way truer of heart than the common run of lip-responses in religion. Now Turner did

not profess to see God in anything; talked not even about the landscape; but he silently and solitarily threw himself bodily into it. By sheer force of native sympathy with his motive he steered clear of the entanglements and shortcomings and contracted ideas of the old men, and after mastering all that they knew, got to interpenetrate its moods and catch its likeness, as if it had a soul of its own whereby to reflect the mind of its Author.

I do not think Turner had any spiritual consciousness of this, because without a religious sense this is impossible. It was the instinctive sagacity of genius, after he had consecrated himself to nature, that gave him the clue to her secrets, and drew him into close communion with phenomena heretofore unobserved. Turner, in his way, was as much of a hermit as most of the old mystics; only instead of tying himself to a rock in a wilderness and looking inwardly on a cramped soul, he went to and fro, untraceable and unknown over the earth, companionless, with his eyes searching everywhere for the material truth and beauty of creation. How could nature refuse its confidence to one who so unreservedly gave his life to her? Assuredly it was a serious misfortune to his soul not to have been led by its agency into a spiritual comprehension of its being. But his eyesight was none the less keen nor his hand less dexterous at stopping short of this revelation. His unrivalled faculties of observation were directed to effects, not causes; while his memory and imagination developed and disciplined in the phenomenal school of nature, his brush gaining skill as he detected her ways, enabled him to repeat her facts in infinite detail, and to vary or compose them anew with vital force and suggestiveness.

The aesthetic successes and failures of Turner come from the same deep causes of will, and are analogous to the extravagancies of anatomical composition of Michel Angelo. The Englishman was as imperious over colour as the Italian over form. He wished to enslave it to his caprices of fancy. There is something sublime in his conceptions of the latent forces and meanings of colours: he refused to believe that they could be reduced to scientific law. His daring experiments either affronted the men of rule, or were offensive enigmas to the crowd. Turner flung colour into his canvas with a volcanic brush, bent on resolving ideas or creating forms, as if he had only to say, "Let there be light," and there was light. This over-mastering presumption of thought and hand; for his fiery haste and erratic invention led to a frequent disregard of the qualities and limitations of his vehicles and also of natural laws, although it produced at times great suggestions if not great work, also gave origin to much mad work, not like Blake's spiritualistic visions, but crazy from excessive materialistic purpose. Constable would contemplate with disgust these lawless experiments. Turner, however, was as indifferent to blame as to praise; it sufficed him that he understood himself. He scorned those who could not comprehend him; brother artists above all. His aim was to group the creative-absolute, and master the infinity of nature. Ambition of this character looked with contempt on the seekers of the superficial, pretty, and common. A single truth in his view was only a single letter of the alphabet of the landscape. To attempt its likeness hosts of facts must be brought together in magnificent variety and glow. The strength of Turner is most felt in his

masterly rendering of little as well as great features of nature, suggestiveness of forms and moods, and the essential relations and differences of things, by means of colour. His canvases have minds : they are intellectual rather than emotional appeals. Pictures form within pictures. There is an all-pervading mystery of meaning or expression in his master-pieces, whether in oils or water-colours : nature's infinite self is felt and seen. He recasts the varied splendour of the elements with magical sleight of colour. He is the first to portray the real life of the clouds ; to thrill our senses with their magnificent symphonies of alternating gloom and glory, as wrought out by sunlight and shadow in the marshalling of storm-hosts. Turner is too profoundly original to have successful disciples. The benefit he does Art is to manifest its capacities in a new and popular direction. Landscape-Art has not advanced since him, as a whole, any more than figure-painting since Titian. If we gain in particular, we lose in general, aspect. It is easier to denounce his wilfulness and exaggerations than to rival their reserved power and suggestive thought. He never hesitates to sacrifice the little and literal in design, to heighten the eloquence of colouring in mass. Figure-drawing is often limited to splashes of colour. His later compositions particularly are crowded with details which, seen separately, confuse, but as wholes declare a manifest purpose. There are water-colours and notes of effects that seem like bits of nature itself. Turner's first pitch of colouring was after the old masters. He subsequently originated that daring rivalry of key with nature, as far as pigments could go, which has become so disastrously common, making white-lead its chief reliance for atmosphere and light. This is as exhaustive of resources in the outset, as it would be for a general to bring all his reserves into battle at the first.

Unfortunately much of the best work of Turner is the most perishable, owing to his technical recklessness and wantonness of experiment. Each year impairs our means of adequately knowing him. Referring to a few only of his most characteristic works : in audacity of original conception and gorgeous painting, what excels 'Ulysses deriding Polyphemus' ? For the imaginative-terrible, look at the 'Dragon of Hesperides' ; for the weird, supernal, the 'Angel Standing in the Sun' ; for tender sweetness, atmosphere, and poetical feeling, 'Crossing the Brook' ; for profound pathos, the 'Old Téméraire' ; for picturesque sentiment and solemn association of the sea with the unheadstoned dead, 'The Burial of Wilkie.'

Verily Turner had an immortal soul, whether he recognised its future or not. He is as completely the climax of the English mind in his department of Art as Shakespeare is in his. Each embodies the national feeling for nature as it is : one in man, the others in landscape, with some analogy of creative force and revelation of profound and subtle truths. I do not think Turner proposed to himself any deeper motive than to render what his eye caught, fancy wove, or to produce splendid or involved mysterious effects in rivalry of nature's. However this may be, the fact remains that England enjoys the honourable distinction of having produced the most thorough and varied master of landscape.

J. JACKSON JARVES.

[The works of that eccentric genius are far less known than they deserve to be. The estimate formed of them by Mr. Jarves, an able American writer upon Art, may perhaps direct greater attention to them.—ED. A.-J.]

RECENT IMPROVEMENTS IN MINOR BRITISH ART-INDUSTRIES.

GLASS PAINTING.

Since the removal of the Excise duties on glass a new spirit has been infused into the manufacture. Stained or painted glass in some form enters now into the ornamentation of a large proportion of houses of a class in which it was never seen formerly. Conventional patterns are produced in quantity, but for originality of design and composition, recourse must be had to the educated artist. Common florid compositions, adapted to quadrangular or circular forms, may be classed as commercial products ; but the public taste is improving up to a standard which demands original and pictorial composition even in the domestic decorations to which glass now so materially contributes. Since the removal of the repressive impost, we are not only surprised at the variety of uses to which glass is put, but also that these uses should not have suggested themselves in countries where the article was not taxed as it was with us. It is not our purpose to speak, however briefly, of the history of glass, our object being to consider cursorily the recent development of the manufacture in the direction of ornament and luxury. Those among us who can look back in remembrance far enough to compare the products of this manufacture before the removal of the excise duties with those of the same manufacture in the present day, are able to estimate the very great advance which it has made. If it were possible to forget the intermediate gradations of improvement and remember only the conditions of the manufacture at the extremities of the long interval, the results of the present day would seem like treasures called forth at the bidding of the magic lamp in the Eastern tale.

However interesting may be the history of painted and stained glass, we have nothing here to do with such a narrative. It is not our purpose to go back to the eighth century and collect evidence either for or against St. Wilfrid, Archbishop of York, as reputed to have introduced stained glass into England ; nor are we called upon to speak of Pope Leo III., or the Abbot of Wearmouth, or of him of Dijon, or of any of those who encouraged the Art. We have to consider it here as an article of domestic embellishment which is becoming daily more popular. There is no limit to the application of coloured glass in the production of articles both useful and ornamental ; but the colour of the material, however brilliant and beautiful, is as nothing, if elegant form or design be wanting.

Painting on glass bears little relation to any other branch of Art, save painting on porcelain. Both animal and vegetable colours are freely employed in oil and water-colour painting, but in glass and porcelain painting, metals and oxides only are used as colouring-matter, and the manner of conducting the operation is either to embody the colouring-matter with the glass or to fuse it on the surface. Thus colour is communicated by gold, silver, cobalt, and other metals, that not only support well the action of fire, but require intense heat to bring out those qualities which are valuable in glass-staining. When colour is intended to be superficial, it is mixed with a vitreous substance called flux, and so applied to the surface of the glass, where it becomes fused, or vitrified. The stain produces a variety of transparent colour ; while the latter process, although yielding any tint that may be required, produces glass only semi-transparent.

It is curious that none of the materials employed in making even the finest and most pellucid glass are in themselves transparent, while the result of the mixture is glass of the purest kind. The materials and proportions are carbonate of potash, 1 cwt. ; red lead or litharge, 2 cwt. ; sand, washed and burnt, 3 cwt. ; saltpetre, 14 lbs. to 28 lbs. ; oxide of manganese, 4 oz. to 12 oz. These materials, when mixed, and before being submitted to the fire, form what is technically called "batch;" but after having been fused, the mixture is

called "metal." The intensity of the colour may be varied, according to the quantity of colouring-matter used, but it is necessary that this be perfectly pure. Much has been said and written about the superiority of the colours of ancient glass ; modern glass-makers, however, produce as fine colours as those of mediæval manufacture, but time having slightly dimmed or decomposed the surface of many of the fine old windows, the result is a mellow and subdued beauty of colourisation which cannot be imitated in new glass. Whereas in the structures of the middle ages the rule was, of necessity, a subdued light under stained glass ; the artists of those times leaded their tints of red, blue, yellow, green, and amethyst, of solid or caesed glass, according to the effect required.

Glass-makers generally differ in the proportions they employ for the production of different colours : the following formulae, however, may be accepted as well fitted to produce in stained glass the colours required. It will be seen that the colouring-medium is small in proportion to the mass which is to receive the tint, for glass is susceptible beyond any chemical test that can be applied with a view to discover metallic colouring-matter. Josiah Wedgwood found that one twenty-thousandth part of gold would give a rose-coloured tint to flint-glass. The mass, that is, the six cwt. of glass, or metal, as it is called, will become ruby-red on the addition of 4 oz. of oxide of gold ; the same quantity will assume a gold-topaz colour by the addition of 3 lbs. of oxide of uranium. 12 lbs. of iron ore and 4 lbs. of manganese will produce an orange colour. Azure-blue is obtained by the addition of about 6 lbs. of oxide of copper to the same proportion of metal, and emerald-green by 12 lbs. of copper scales and 12 lbs. of iron ore. A beautiful blue is procurable from nickel, but cobalt is generally preferred. The dark, massive, coloured glasses formerly made in flint-glass houses, whether blue, green, amethyst, or of any other colour, for domestic purposes ; or in large cylinders for flattening into window-glass, have been superseded — the former, by less dense flint-glass colours, and the latter by crown-glass.

In the process of executing a painted-glass window, the first step is the preparation of the design, which is drawn on large cartoon-paper, and equal in size to the proposed window. Unless it be a figure-subject, it is difficult, at first sight, to understand a drawing of this kind ; but when seen as a window, the composition tells its own story, however unintelligible it may have been as a drawing. In order to secure exactitude of form in the various coloured glasses, the glass is laid down on the drawing, the forms are traced on the surface with the diamond, and the superfluous glass is removed. When figures occur in the design, the glass selected for the heads, hands, or any nude portions of the figure is that intended by its tint to represent flesh-colour. On this the drawing and shading is begun and completed, say, in oxide of iron, which is of a brown colour, with a vehicle, which may be simply water, or some compound liquid. For the convenience of painting the figures and seeing the progressive effect, the parts are temporarily joined, so as to represent the window, or a portion of it. The faces may be worked very much as in a water-colour drawing, either by stippling or hatching, but always with an oxide. The draperies and other objects are shaded in the same way, at the discretion of the artist ; and when the work has been prepared for the furnace it is subjected to an intense heat, which fixes the painting on the surface without affecting in any great degree the tone or appearance of the markings and shadings.

There is a method of executing figures and groups which is very brilliant in effect. It is called *cameo gris*, from the markings and shadings being very tender, and the whole being little removed from light-grey monochrome. The figure, or group, is thrown out by being set in a dark background, with which it contrasts very forcibly. The leading in, or final composition of the window, is effected much more quickly and commodiously now than formerly. The soldering is performed by means of a metal vessel, like a small vial, attached to a flexible

gas tube. This vessel contains the lead, or solder, which is kept in a molten state by a jet of gas, and applied in nicely-adjusted quantities, where necessary.

With the permission of Messrs. Lavers and Barraud, we visited their establishment in Endell Street, where we had an opportunity of seeing the various means employed for the completion of a painted-glass window which, without entering into tedious detail, may be thus briefly noted:—It is necessary that the artist who makes the cartoon should have cultivated this particular department, and have qualified himself, by the study of architecture, for its appropriate embellishment by means of stained glass. From the cartoon a working drawing is made, that is, a drawing consisting only of the tracery representing the lines of the lead. To these shapes the coloured glass, or pot-metal, as it is called, is cut, no notice being taken of the shadings of the drawing, other than that the workman must have a good idea of cutting his glass to suit the shadings and forms of the cartoon. These glass shapes thus cut out and forming the proposed window, are placed in the hands of the painter, who fastens them to a glass easel, and paints on the pot-metal, with brown enamel, the details of the drawing which are not formed by the lead lines. The whole of the design having been made out as well as can be effected in a first painting, the work is placed in the kiln, and when the first painting has been burnt in, perhaps the whole is again worked upon; and this re-touching and re-firing is continued until the work is perfectly satisfactory. The whole is then put into the hands of the glazier, by whom it is adjusted, soldered, and cemented, and this, in brief, is the most approved method of conducting the execution of a painted-glass window. In connection with the establishment of Messrs. Lavers and Barraud there is a valuable speciality, that is, the exact reproduction of ancient colours, particularly for upright glass.

The most recent and extensive use of painted glass—to which we can refer as exemplifying its effect—is to be seen in the Houses of Parliament. To instance the House of Commons, all the windows were glazed with deep-toned glass, on each of which appeared the arms of one or other of the cities or corporate towns of England. As devices and designs these were brilliant and effective; indeed, every care had been taken to render them so. But the light, by the deep colour of the glass, was so much reduced, as to be an inconvenience to the members. These richly-coloured designs have therefore been removed, and a pale-grey glass substituted. The windows of the corridors presented similar designs, and here the reduced light is injurious to the paintings which enrich the walls of these passages. It is profitless to instance the effect of painted glass in our ancient sacred edifices, whence it was always sought to exclude the glare of broad daylight as unfavourable to holy inspiration. But the dispatch of business in the Houses of Parliament demands the utmost amount of daylight while it lasts, and hence the necessity of a change in the method of lighting. In both houses the lighting is unfavourable to the display of paintings—we feel this especially in the House of Lords, where the decorations are richer than in the House of Commons. The ruin of the frescoes in the Houses of Parliament has suggested inquiry for a means of securing mural painting against the causes of decay which have destroyed those works. On this subject a variety of opinions has been ventilated, but nothing has yet been done to warrant another trial of pure fresco. It was thought that colours rather of a vitreous than an ochrous nature, might aid in the preservation of such works, therefore a series of experiments was made with a view to the production of indestructible colours from deeply stained glass. Samples, therefore, of glass were procured from different establishments and ground in a colour-mill to a powder as fine as that to which colour is reduced in its dry state as an article of commerce. The result, however, was a failure, for the beautiful colours of the glasses were destroyed by grinding. Although it was known that stained glass pounded by a hammer loses its colour, it was yet thought possible that,

under peculiar treatment, sufficient colour might be preserved to admit of the powder being used for painting.

This glass powder has, however, been applied by Messrs. Powell, in Blackfriars, in another direction; that is, in the manufacture of what we may call fused mosaic. For the production of this material the glass powder is laid in patterns or designs on a base or tile, also glass, and having been again coloured, it is placed in the kiln, and the whole—the tile and the pattern on it—become fused together, so forming an ornamental tile or slab. Patterns or designs of any character or size may be executed in this way, and the process is described as more rapid and less costly than painting the designs and burning them in. This manufacture is as yet in its infancy; the examples we have seen have not attained to that nicety of finish of which the process seems susceptible. These ornamental tiles, or slabs, are suitable for every purpose to which mosaic, either in the way of floorings or wall-facings, can be applied. This is, perhaps, the latest of the useful applications of glass; and, as this manufacture is but in its infancy, it is impossible to estimate the extent of its development. We could not, twenty-five years ago, have conceived the great variety of utilities to which glass has been applied during that term, nor can we now conjecture the uses it may be made to serve hereafter.

H. MURRAY.

THE “VALLOMBROSA” RAFFAELLE.

In the South Kensington Museum may be seen a picture which certainly claims more attention from Art-critics than it seems to have done. It is assumed to be a genuine example of Raffaello, and has received from its owner, Mr. Verity, a gentleman of property, residing at South Woods, near Thirsk, the title of the “Vallombrosa” Raffaello, from the history which is attached to it. Authenticated extracts from the account-books of the monastery of Vallombrosa, about twenty miles from Florence, and which are dated in the years 1506 and 1507, state that the brotherhood of the monastery paid to Raffaello at various times—eleven payments, in fact,—sixty gold florins and a cask of wine for this picture. When the monasteries of Italy were suppressed by the French in 1808, it was acquired by M. de la Forêt, a gentleman employed in the service of King Joseph of Naples, who had it transferred from panel to canvas, and from his widow it passed into the hands of its present owner thirty-four years ago.

When a work of this kind comes before the public as genuine, it is, of course, to be expected that not only the hand of the master should be visibly upon it, but also that its pedigree should be satisfactorily traced up; and this Mr. Verity has taken great pains to do. The entries of the payments just spoken of he has shown us; and it would appear that the *Libro di Ricordanze* of the monastery mentions the picture down to the time of its removal in 1808; it is described by Della Valle in his Siena edition of *Vasari*, published in 1792, as being at that time in the sacristy, in a perfect state of preservation with the exception of a crack between the panels. How this crack occurred is ascertained by the following extract from ‘The Life of Raffaello,’ by Quatremère de Quincy. We should, however, preface De Quincy’s remark by saying that Mr. Verity’s picture is almost identical with that in the Uffizi Gallery, Florence, and which is engraved in our notice of that collection, on page 187 of the June number. It is to this picture, painted for Raffaello’s friend Lorenzo Nasi, and called ‘The Virgin with the Goldfinch,’ that De Quincy thus refers:—“The picture executed for Lorenzo Nasi represents the Holy Virgin with the Infant Jesus, to whom the infant St. John is offering a bird, a production of grace and beauty. This work, remarkable in itself as the first which distinctly manifests the change of manner in Raffaello, or at least the transition from the Peruginesque system to his own, acquired another act of celebrity from the catastrophe which well-nigh

involved it in utter destruction. In 1848 the fall of a portion of Monte San Giorgio overwhelmed, together with several other houses, the palace of Lorenzo Nasi, and Raffaello’s picture was buried beneath its ruins. The pieces, however, being found and carefully put together, the work now constitutes one of the principal ornaments of the gallery at Florence.” To these remarks Hazlitt, in his translation of De Quincy’s book, appends the following note:—“By some the picture in the gallery at Florence is regarded as merely a duplicate, or, perhaps, a copy of the original work presented to Nasi.” This seems to point to the supposed existence of another ‘Virgin with the Goldfinch,’ and not improbably to that in Mr. Verity’s possession, although there is at the present time in the dépôt of the Palazzo Vecchio, a similar picture ticketed on the back, and numbered 2,500, as having come from Vallombrosa: it is mentioned by Passavant, as having been removed thence, in 1812, to the Academy at Florence, but was found on examination not worthy of a place in the gallery, and so was consigned to the “dark hole” in the Vecchio palace. This picture, we are informed, contains similar cracks to the one now at South Kensington; but that in the Uffizi shows none.

And now comes the difficulty of reconciling these discrepancies so as to establish the fact of Mr. Verity’s picture being a true example. Raffaello was in Florence from 1504 to 1508, with the exception of the time when the death of his parents called him to Urbino; and in 1505 he was engaged on the frescoes in the churches of Perugia. The picture painted for Nasi was probably executed during his first stay in Florence, and he subsequently made a duplicate of it for the brethren of Vallombrosa during his latter residence in Florence, before he set out for Rome, in 1508, by invitation of Julius II. To account for the copy now in the Vecchio palace, it may be remarked, that before the authorities of the monastery disposed of their original work to M. de la Forêt, they had a copy of it made to occupy its place in the sacristy—a proceeding often adopted in all times by monastic communities when parting with their Art-treasures; but this duplicate was so indifferently executed that the Academy of Florence would not give it house-room, especially as there was already in the gallery an undoubted original of the same subject. Upon this theory a verdict in favour of the picture at South Kensington may be permitted to stand. The fact of its having remained in the possession of a private continental family from 1808 to 1834, will account for its having escaped the notice of Mrs. Jameson and other writers upon Italian Art, particularly if they were aware of the existence of the inferior picture in the Vecchio palace, which might be taken for a copy of that in the Uffizi.

An examination of Mr. Verity’s acquisition will scarcely fail to convince the connoisseur that it is the work of a master, and a very beautiful one; it has all the appearance of an original painting; and certainly has never undergone the cleansing and repairing process. A comparison of it with the Uffizi picture shows it to be an advance on the latter; the limbs of the Infant Christ and his companion are more delicately modelled, and the head of the former is more thrown back, while the face gains in elevated expression. The flowers, moreover, strewn on the ground are not quite so numerous.

We have gone at some length into this matter in order to invite attention to it. The probability of a new Raffaello having found its way hither should not be ignored without due examination. Why the owner of the picture should have kept it so long without submitting it till now to the judgment of critics we do not presume to say. It is true that it was hung in the Leeds Exhibition; but it seems scarcely to have been noticed, possibly because it belonged to a private individual unknown in the Art-world, and, further, because, as we believed, no pains had been taken to test its authenticity. We give the history of the work just as Mr. Verity detailed it to us, commenting upon it, and drawing our conclusions, from researches into the writings of others.

THE
STATELY HOMES OF ENGLAND
(OCCASIONALLY OPEN TO THE PEOPLE.)

"The stately homes of England,
How beautiful they stand,
Amidst their tall ancestral trees,
O'er all the pleasant land." HEMANS.

BY S. C. HALL, F.S.A.

THE ANTIQUARIAN NOTES AND DETAILS
BY LLWELLYN JEWITT, F.S.A.

No. V.—MOUNT EDGCUMBE.



WE cannot say in what month these details will be read, but they are written on a morning of May, in one of the loveliest spots of the fairest of our Englishshires: a mild and genial day of mid-spring—

"The soote season
that bud and blome forth
oringes;"

when the apple orchards—

prides of Devon—are in full blossom; the hawthorns have donned their snow-white draperies; the gorse its garment of gold; and every hedgerow is rich in the hundred hues of flowers that herald summer: while all the hill-slopes and meadows, "in verdure clad," seem rejoicing over the prospective abundance that Nature promises to healthy toil. We have passed through the fifty-three miles that separate Exeter from Plymouth. It would be hard to find in any part of the world, in equal space, a road so lavishly endowed with gifts of the fertile and the beautiful. Part of the way by the open sea, then by estuaries, then by the banks of broad rivers, then by narrow and rapid streams, then under the shadows of tree-clad hills, green from base to summit, with frequent views of prosperous towns and happy villages, with venerable churches continually showing their tall spires above the tree-tops—in thoroughly rural England, far from the tall chimneys and dense atmosphere that betoken manufactures and their results—the railway runs through many scenes of surpassing loveliness, any one of which might tempt the traveller who is in search of either health or pleasure, with assurance of an ample supply of both.

The GREAT WESTERN conveys us from Paddington to Exeter. We leave Exeter by the South Devon Railway (proverbially well managed, in all respects): it may take us to Penzance; but its great station is midway, at Plymouth, where has been recently erected for the especial accommodation of railway travellers and tourists, an admirable hotel (the Duke of Cornwall)—there is none more comfortable in the kingdom.* Here we arrest the tourist, in order to visit the promontory of Mount Edgcumbe, that occupies one side of the famous harbour.

* The architect is C. F. Hayward, F.S.A. It is a handsome building, immediately fronting the Tamarines, of a style which may be described as a free treatment of Gothic architecture, without any of the special characteristics which refer to one particular date—in fact, it is a modern design, well adapted to its purposes and position, and of substantial build, being of granite and limestone—combined with lightness and even elegance in certain details of terra-cotta work, from the well-known manufactory of Blashfield, of Stamford.

From the lantern tower of the hotel, rising far above the buildings near, and also from some of the windows in the upper floor, is to be obtained a magnificent view of the Sound, with the near Breakwater, and the Eddystone Lighthouse, "far out at sea;" while the grey slopes of lovely Mount Edgcumbe and its tree-capped heights are seen to rise in front, over-hanging the land-locked harbour, called the Hamoaze.

First, however, let us glance at the several points of interest that claim our attention en route. Leaving Exeter and its many attractions other than its renowned Cathedral, we first reach the marine village of Starcross, opposite to which are old Topsham (full of memories of our own boyhood, when "a stranger yet to pain"), and young Exmouth; stately villas and pretty cottages occupy slopes of the hill range. Then, at Dawlish, a graceful village, we front the sea, and pass some singular rocks of red sandstone, that stand like sentinels along the shore. Teignmouth and Sheldon come next, towns on both sides of the river Teign, connected by a narrow wooden bridge more than a quarter of a mile in length. We next arrive at Newton Junction, where a railway branch conducts to Torquay and Dartmouth; soon afterwards Totnes is reached, an old town on the Dart, one of the most beautiful of all the rivers in Devonshire, whence a steamboat issues daily to visit Dartmouth. Here we have left the sea, and have only in view rich pasture land—ever green, the hills tree-clad to their topmost heights. Passing Brent and Kingsbridge Stations, Ivy Bridge next comes in sight, a deep dell, over which a viaduct passes: a dell of singular beauty, one of the finest in all Devonshire. Soon we pass Cornwood and

Plympton,—the latter famous as the birthplace of Sir Joshua Reynolds,—and, skirting the Plym, enter Plymouth.

The eye is at once arrested by a sylvan spot, running out into the sea, beyond the docks, and their manifold adjuncts; a mass of greenery, unbroken except by trees of varied foliage, that rise continually in groups, from all parts of the promontory that, thus seen, seems an island.

The admiral of the "Invincible" Armada had taste, at least, in fixing upon Mount Edgcumbe as his dwelling-place, when settled in the country he was "about" to conquer. God's providence gave the invader a different locality; and the beautiful domain continues to be, as it was then, the home of the family of the Edgcumbes, now earls of "that ilk."

Mount Edgcumbe is in Cornwall; but until recently it was a part of Devonshire; the Act of Parliament that removed it from one county to the other dating no further back than 1854. But Acts of Parliament have done other wonders in this district, for it is only about forty years ago that an Act was passed giving to the town of "Plymouth Dock,"—or, as it was then generally called, "Dock"—the new and more pretentious name which it now holds of Devonport. The "Mount" is



MOUNT EDGCUMBE: FROM STONEHOUSE PIER.

about half a mile across the bay which divides it from the now "united" towns of Devonport, Stonehouse, and Plymouth, which, together, contain a population of 150,000 "souls." From any of the adjacent heights, especially the Hoe at Plymouth, we obtain a glorious view of the roadstead—fortified everywhere. In mid-distance is seen the Breakwater,* one of the marvels of engineering art; and, far off, yet within view, the famous lighthouse—the Eddystone,† some four-

* The Breakwater, one of the most gigantic works in the kingdom, lies in Plymouth Sound, where it forms a line between Bovisand Bay on the east, and Cawsand Bay on the west. It is about three miles from Plymouth, and is a mile in length. In form it is a straight line, with a kant or arm at each end, branching off towards the shore. At its eastern end a clear passage between it and Bovisand shore of about a mile in width is left for ships, while at the western end the passage is about a mile and a half in width. The idea of the Breakwater originated with Earl St. Vincent in 1806, and Mr. Ronnie and Mr. Whidbey surveyed the Sound for the purpose. In 1811 the plan was decided upon. The first stone was deposited on the birthday of the Prince Regent (afterwards George IV.), 1812. In 1817 much damage was done to the progressing work, and again in 1824. The quantity of stone used in its formation is estimated at about four millions of tons, exclusive of above two millions and a-half of tons of granite and other stones used for paving, facings, &c. At the east end is a beacon, and at the west end a lighthouse 60 feet high.

† The Eddystone Lighthouse, in the English Channel, is fourteen miles from Plymouth, from which town its light is distinctly visible under favourable atmospheric circumstances. It is erected on one of the Eddystone rocks, probably so called from the eddies, or whirls, which surround

itteen miles from the nearest shore. Between these objects and the port are, at all times,

them. The rocks themselves are completely covered at high tide. The first attempt to erect a lighthouse on these rocks was made by Mr. Winstanley in 1696. This was completed in about four years, but was washed away in a hurricane. In 1706 a new lighthouse, for which an Act of Parliament had been passed, was begun to be erected by Mr. John Rudyerd, silk mercer, of London, who was of the famous family of Rudyerd, of Rudyerd, in the county of Stafford, and a man of considerable engineering and architectural skill. He, wishing to profit by experience, determined that as the former lighthouse had been angular, his should be round, and that as it was mainly of stone his should be of wood. In 1708 Rudyerd's lighthouse was completed, and gave promise of being a great success. Years passed on, storms rose, the waves dashed over and around it wildly, but it remained firm and unshaken even through the dreadful tempest of 1744. What wind and water could not do, was, however, soon after fearfully accomplished by fire—the lighthouse being burned down in 1758. Immediately after this Mr. Smeaton undertook the task of erecting a new lighthouse of stone. This, the present Eddystone Lighthouse, was commenced in 1759 and completed in 1769. In construction it is the most complete example of architectural and engineering skill. The lower part is solid throughout, being simply as firm as the rock itself, on which it is immovable and permanently fixed. The stones are all dovetailed together, so that, in reality, it becomes but one stone throughout. In the upper portion, which is equally strong, the rooms and staircase take up the hollow centre. The lantern is octagonal. This building, which has given to the name of Smeaton an imperishable fame, bears on its granite cornice the truly appropriate inscription:—"Except the Lord build the house, they labour in vain that build it" (Psalm cxviii. 1); and over the lantern, "24th August, 1759. Laus Deo."

many ships of the navy: they rule the waves of ocean in the seas that encircle earth; and Plymouth will be especially glorified when the triumphs of British sailors, from the admiral to the able seaman, supply subjects of discourse.

But we have a theme that demands all the space we can give—MOUNT EDGCUMBE, and that other seat of the ancient family, COTHELE.*

For Mount Edgcumbe Art has done little; but it was here unnecessary for Art to do much: like some women, whose charms of expression and perfect "loveliness" do not seem to require beauty, this delicious peninsula has been so richly gifted by nature, that, perhaps, efforts to enhance its attractions might have lessened instead of augmenting them. Hill and dell, heights and hollows, pasture slopes and rugged hillocks, succeed each other with a delicious harmony we have rarely seen elsewhere. On one side of the bay are the three busy towns, active with energetic life; on another are the cultivated hill-sides of productive Devon; on another is the open sea, with the two objects we have noted—the Breakwater and the marvellous Eddystone. Everywhere Nature has had its own sweet will; even the laurel hedges have risen thirty feet in height; the lime trees grow as if they had never been trimmed; while the slopes, from the hill-heights to the sea-rocks, appear as sheen as if the scythe had been perpetually smoothing them. Here and there, pretty and pleasant shelters have been provided for visitors who throng hither for health and relaxation; + "look out" seats are provided on many of the hill-tops; and the deer and the rabbits have free pasturage in the noble Park that occupies a space of many hundred acres between the harbour and the sea. Nor may we forget the "defences" of the peninsula: the battery that would here, as elsewhere, "keep the foreigner from fooling us," and that battery called "the Salute," in which the huge "Armstrongs" are hidden, but where may be seen, by all on-lookers, twenty-one mounted cannon—"prizes" from ships of "the enemy" taken during the war with France.

All, therefore, is not left to Nature. Nor must we forget the gardens: prettily laid out; enriched by rare trees, with vases and statues judiciously intermixed; and, especially, a grove of orange trees, with several summer-houses in pleasant nooks, where cedars, magnolias, cork trees, and other trees, supply shade and shelter from rain and sun. Art has here been aiding Nature, but its influence is felt rather than seen; those to whom the "grounds" owe much seem to have been ever mindful that their profuse and natural luxuriance needed few checks of the pruner and trainer. The name of one of these benefactors is recorded—a votive urn contains a tablet to the memory of that countess "whose taste embellished these retreats, herself their brightest ornament"—Countess Sophia, who could not have found on earth a home more lovely than that which, in 1806, she was called to leave for one still more perfect and more beautiful.

The great charm of Mount Edgcumbe, however, consists in the five-mile drive through the Park, along a road that everywhere skirts the harbour or the sea. It is perpetual hill and dell: a mimic ruin, intended as a view tower, and answering its purpose well, is the only object remarkable on the higher grounds, if we except the church—Maker Church—neither venerable nor picturesque, but containing many

* There are, of course, photographs in abundance of Mount Edgcumbe, the adjacent scenery, and objects of interest in and about Plymouth, indeed, of all the attractive places in Devonshire and Cornwall: they will be found at the establishment of Mr. William Heath, optician, George Street, Plymouth, and are principally executed by Mr. Yeo, of Union Street, in that town: an artist of considerable ability and of great skill in the art of photography. To both these gentlemen we are indebted for courteous aid and co-operation. The drawings on the wood have been made by Mr. E. M. Wimperis and Mr. W. J. Allen, and are engraved by Messrs. J. and G. P. Nichols.

+ The grounds are on Mondays freely open to all comers; but on any day visitors will be admitted to them by application at the Manor Office, Stonehouse, near to the ferry by which passengers are conveyed across. There is, however, a road for carriages: but that implies a drive of twelve miles there, and twelve miles back, besides the drive of five or six miles round the Park.

interesting memorials of the Edgecumbe family; but down in the dales (in nearly all of them) are the pretty "lodges," where the keepers and gardeners reside, and where simple "refreshments" of milk and hot water are provided for the crowds who are weekly visitors to the domain. One of these we have pictured.

Lady Emma's cottage—Lady Emma being the first countess of Mount Edgcumbe, wife of George, first Baron and Earl of that title—is charmingly situated in one of the most lovely of the dales of this domain, surrounded by soft grassy turf, and overhung by lofty trees; the cottage itself is completely embosomed in creeping plants, and has a rustic verandah exquisitely decorated with fir-cones and other natural productions, so disposed as to give considerable richness to the effect of the building. The little valley in which it stands, hollowed out with great regularity by nature, and sloping gently down towards the sea, is one of the sweetest spots on the whole estate. The footway winds round the upper part of the valley, and at the head of the dell is a spacious alcove composed of Gothic fragments, called the "Ruined Chapel," from which a glorious view is obtained.

In the grounds the most famous points for the attraction of visitors are "Thomson's Seat;" the "Temple of Milton;" a recess called the

"Amphitheatre;" a charming alcove, the "White Seat," which commands a splendid prospect; "the Arch," which overlooks the Sound; and the "zig-zag walks," which lead down along the cliffs and through the woods, and are the favourite resorts of visitors.

The gardens are three in number, and called respectively the "Italian," the "French," and the "English" gardens, in each of which the special characteristics of planting and arrangement of those countries are carried out—the conservatories, fountains, orangeries, terraces, &c., being, in each instance, built in accordance with the tastes of the three kingdoms.

Indeed, it is difficult to convey an idea of the grandeur, beauty, and interest of the views from every portion of the Park; they are perpetually varied as the eye turns from sea to shore, and from shore to sea; each one of them enhanced by ships at anchor or in full sail; while boats of all forms and sizes are continually passing to and fro.

We turn our backs on the Breakwater and distant Eddystone, to mark the steamer passing under the most remarkable effort of engineering skill in England—one of the legacies of Brunel—the viaduct that crosses the Tamar from Devonshire into Cornwall; and long to visit (which we may easily do, for a steamboat runs there daily in summer) the beautiful river Tamar and its



MOUNT EDGCUMBE: THE MANSION.

grand tributary, the Tavy. A drive of a mile, and before us is a continuation of the promontory, still charming; and a little farther on, but across the river Lynher—and adjacent to the ancient borough of St. Germans, with its venerable church, once the cathedral of the See of Cornwall—is Port Eliot, the residence of the noble family of Eliot, Earls of St. Germans. In a word, a hundred points of deep and exciting interest, picturesquely beautiful and historically interesting, may be seen and "taken note of," from the several points to which a drive through the Park conducts.

We give an engraving of the mansion: parts of it are as old as the reign of Henry VIII., but its outward signs of remote age are few; it seems built for comfort; it is thoroughly a domestic house; the rooms are neither large, lofty, nor stately; but all of them are made to live in—so many parts of a home. We may except the Hall, however; that is "grand": there is a minstrels' gallery, and it is often used for music. The house is full of family and historic portraits: some of them by the great old masters, many by Sir Joshua, "dear Knight of Plympton," while ten or twelve Vander-

* The date of the erection of Maker Church is not known. It was originally dedicated to St. Julian, and there is a well, near the church still designated St. Julian's well.

veldes grace the several apartments. Of these some are stated to have been painted by the artist at Mount Edgcumbe. Of one, which formed the subject of correspondence between Sir Richard Edgcumbe and the artist, the original and amended sketches hang beside the picture. The portraits by Sir Joshua Reynolds are of individuals of three generations, and those by Lely are in his best style.

It is needless to add that delicious views are obtained from the windows of all the leading chambers, not only on the upper but on the ground floors, as well as from the several terraces by which the dwelling is, on all sides, environed—occupying as it does an elevation on the side of one of the hill slopes.

Before we visit COTHELE—the other mansion of the Mount-Edgcumbes—we give some ac-

* Especially must we make note of Drake's Island; an island in mid-channel between Plymouth and Mount Edgcumbe; it appears on the map, however, as St. Nicholas Island, its original name, but it has, in later times, been occasionally called Drake's Island, after the great admiral—one of the many sea-heroes of whom Plymouth is justly proud. This island is connected with the shore at Mount Edgcumbe by a submarine ridge of rocks, called the "Bridge," which renders the passage, on that side, dangerous to ships of even moderate burden. On the island was formerly an ancient chapel, dedicated to St. Michael, which was converted in the fifteenth century into a bower. The island contains about three acres of land, and is strongly fortified.

count of the ancient and long-honoured family, who have been their lords for many hundred years.

The family of Edgcumbe, or Edgcomb, is one of the most ancient and venerable in the county of Devon, the name being derived from their original possession of Eggscomb, Egescomb, or Edcombe (now called Lower Edgcumbe), in the parish of Milton Abbots, in that county. From this family and this place, the noble family of the Earls of Mount Edgcumbe is descended as a younger branch.

In 1292 Richard Edgcumbe was Lord of Edgcumbe, in Milton Abbots, and he was direct ancestor, both of the present representative of the main line, who is twentieth in direct lineal descent, and of the present ennobled family, as well as of the branches settled in Kent and elsewhere.

In the reign of Edward III., William de Eggscomb, or Edgcombe, second son of the House of Edgcumbe, having married Hilaria, sole daughter and heiress of William de Cothele, of Cothele, or Cotele, in the parish of Calstock, in Cornwall, a fine old Cornish family, became possessed of Cothele and the other estates, and removed into Cornwall. Here, at Cothele, he and his descendants resided for several generations.

Richard Edgcumbe,^{*} great-grandson of William de Edgcumbe and Hilaria de Cotele, is said to have built the greater part of the grand old residence of Cothele as it remains at the present day: of this singular mansion we shall furnish some details. At Bosworth Richard Edgcumbe received the honour of knighthood from his victorious leader, Henry VII., was made comptroller of his household, and one of his Privy Council, and had the castle and lordship of Totnes, in Devonshire—feudited to the crown on the attainder of John Lord Zouch for high treason—conferred upon him by that monarch, with many other honours and dignities, and large extents of land, including those of Sir Henry Bodrigan, who had likewise been attainted for high treason. He also held, as he had previously done, the offices of recorder, and constable of the castle of Launceston, and constable of Herford, &c. In 1488 Sir Richard was sent into Ireland, as Lord Deputy, by his royal master, to take the oaths of allegiance of the Irish people, embarking at Mounts Bay in the *Amen of Fowey*, and attended by other ships, and a retinue of five hundred men. He died in 1489, at Morlaix, while holding the appointment of ambassador to France. He married Joan, daughter of Thomas Tremaine of Collacombe, by whom he had issue.

His son, Piers Edgcumbe, was sheriff of the county of Devon, 9th, 10th, and 13th Henry VII. and 2nd Henry VIII. "At the creation of Prince Arthur he was one of the twenty individuals who were made Knights of the Cross of St. Andrew." He, with others, was appointed to review and array all men at arms, archers, and others, who were to accompany Sir Thomas D'Arcy in his expedition against the Moors and infidels." He was one of the expedition into France, 5th Henry VIII., and for his distinguished gallantry at the sieges of Tournay and Thurovenne, and at the battle of Spurs, he was created a knight-bANNERET. Sir Piers Edgcumbe was married twice: first to the daughter and heiress of Stephen Durnford, by his wife the heiress of Rame; and second, to

Katherine, daughter of Sir John St. John, and widow of Sir Griffith Ap Rys, by whom he had no issue. By the first of these marriages, Sir Piers Edgcumbe acquired the manors and estates of the Durnfords, including that of West Stonehouse (now Mount Edgcumbe). He had issue by her, three sons, Richard, John, and James, and three daughters, Elizabeth,

Jane, and Agnes (or Anne). Sir Piers Edgcumbe died in 1539, and was succeeded as heir by his eldest son, Richard Edgcumbe, who was knighted in 1536.

This Sir Richard Edgecumbe built the present family mansion, on a part of the estate which his father had acquired by marriage with the heiress of the Durnfords (who had inherited it



MOUNT EDGCUMBE: LADY EMMA'S COTTAGE.

from the ancient family of Stonehouse or Stanhouse), and gave to it the name of "Mount Edgcumbe." He was sheriff of Devon 36th Henry VIII. and 1st Queen Mary. He married first a daughter of Sir John Arundel, by whom he had no issue; and, second, Winifred Essex, and by her had, besides other issue, a son, Piers,

or Peter, who succeeded him. Sir Richard Edgcumbe, who kept up a fine establishment, and at one time entertained at Mount Edgcumbe the English, Spanish, and Netherlands admirals, died in 1561. Piers (or Peter) Edgecumbe, who was member of parliament, and was also sheriff of Devon 9th Elizabeth, married Margaret,



MOUNT EDGCUMBE: IN THE GARDEN.

daughter of Sir Andrew Lutterell, by whom he had five sons and four daughters, and was succeeded by his eldest son, Richard.

Piers Edgecumbe died in 1607, and on his tomb his honours are thus set forth:—

"Lief Tenant to my Queen long Time,
And often for my Shire a Knighte;
My Merit did to Creditt clime,
Still bidinge in my Callings righte;

By Loyalty my Faith was tryede,
Peacefull I liv'd, hopeful I died."

His son, Sir Richard Edgecumbe, knighted by James I., was member of Parliament for Totnes, for Grampound, and for Bossiney; he married Mary, daughter and heiress of Sir Richard Cotele, or Cottle, of London, and by her, who died eighteen years before him, had issue, two sons, Piers and Richard, by the eldest

^{*} This Sir Richard, was, as Fuller says, "memorable in his generation for being zealous in the cause of Henry, Earl of Richmond, afterwards King Henry VII. He was, in the time of King Richard III., so hotly pursued, and narrowly searched for, that he was forced to hide himself in his wood, at his house, in Cattail, in Cornwall. Here extremity taught him a sudden policy, to put a stone in his cap and tumble the same into the water, whilst these rangers were fast at his heels, who, looking down after the noise, and seeing the cap swimming therein, supposed that he had desperately drowned himself, and deluded by this honest fraud, gave over their further pursuit, leaving him at liberty to shift over into Brittany. Nor was his gratitude less than his ingenuity, who, in remembrance of his delivery, after his return built a chappel (which still remains) in the place where he lurked, and lived in great repute with prince and people." After thus cleverly misleading his pursuers, Richard Edgcumbe crossed the channel in a small ship, to the Earl of Richmond, in Brittany, with whom he afterwards returned to England, and was engaged in the battle of Bosworth Field, in Leicestershire, where King Richard was killed.'

of whom, Piers Edgcumbe, he was succeeded. This gentleman distinguished himself by his devotion to the royal cause; he "was a master of languages and sciences, a lover of the king and church, which he endeavoured to support in the time of the civil wars to the utmost of his power and fortune." Sir Alexander Carew and Major Scawen, for holding connection with Piers Edgcumbe, who held a colonel's commission in the king's army, were beheaded. He married Mary, daughter of Sir John Glanvil, and died in 1660, being succeeded by his eldest son, Sir Richard Edgcumbe, who had been knighted during his father's lifetime. He was also a member of Parliament. He married Anne Montague, daughter of Edward, Earl of Sandwich, by whom he had issue, two sons, Piers, who died young and unmarried, and Richard and six daughters. He died in 1688.

To this time, for several generations, it will have been noticed, the inheritors of the estate alternated, in name, between Piers (or Peter) and Richard. This succession of name was now broken by the death of Piers, the eldest son.

Richard Edgcumbe, soon after coming of age, was chosen M.P. for Cornwall, and continued to sit for various places until 1742. In 1716 and 1720 he was one of the Lords Commissioners of the Treasury, and in 1724 was Vice-Treasurer, and Paymaster of the Taxes, &c. In 1742 he was created BARON EDGCUMBE of Mount Edgcumbe, and was afterwards made Chancellor of the Duchy of Lancaster, one of the Privy Council, and Lord-Lieutenant of Cornwall. His lordship, by his wife Matilda, daughter of Sir Henry Furness, had issue, three sons, Richard, Henry (who died an infant), and George; he died in 1758, and was succeeded in his title and estate by his eldest son,

Richard, second Baron Edgcumbe, member in Parliament for various places, one of the Lords of the Admiralty, was afterwards appointed Comptroller of his Majesty's Household. He was a man of great talent, and is thus spoken of by Horace Walpole in his "Royal and Noble Authors":—"His lordship's skill as a draughtsman is said to have been such as might entitle him to a place in the "Anecdotes of English Painting," while the ease and harmony of his poetic compositions give him an authorised introduction here." . . . "a man of fine parts, great knowledge, and original wit, who possessed a light and easy vein of poetry; who was calculated by nature to serve the public, and to charm society; but who unhappily was a man of pleasure, and left his gay associates a most affecting example how health, fame, ambition, and everything that may be laudable in principle or practice, are drawn into and absorbed by that most destructive of all whirlpools—gaming." His lordship, dying unmarried in 1761, was succeeded by his brother George as third baron. This nobleman who had sat in several parliaments, and held various public offices (among them the Lord-Lieutenancy of Cornwall), and was Vice-Admiral of the Blue, married Emma, only daughter and heiress of John Gilbert, Archbishop of York, by whom he had issue an only son, who succeeded him. His lordship was, on the 17th February, 1781, created, in addition to his title of Baron Edgcumbe, Viscount Mount Edgcumbe and Valletort; and in 1789 he was further advanced to the dignity of an earl, by the title of Earl of Mount Edgcumbe. Dying in 1795, he was succeeded by his only son, Richard, as second earl, who also held the office of Lord-Lieutenant of Cornwall. This nobleman married Lady Sophia Hobart, daughter of John, second earl of Buckinghamshire, and by her had issue, two sons, Ernest Augustus, and George, and two daughters. His lordship died in 1839, and was succeeded by his eldest son, Ernest Augustus, as third earl, who (born in 1797) was Aide-de-Camp to the Queen and Colonel of the Cornwall militia. He married Caroline Augusta, daughter of Rear-Admiral Charles Feilding, who still survives him, and is an extra Lady of the Bedchamber to the Queen. By her his lordship had issue two sons: viz., William Henry and Charles Ernest, and two daughters, of whom Ernestine Emma Horatia is still living. The earl died in 1861, and was succeeded by his eldest son as fourth earl.

The present nobleman, William Henry, fourth earl of Mount Edgcumbe,* the noble owner of Mount Edgcumbe and of the large estates concentrated in the family, was born in 1832. He was educated at Harrow, and at Christ Church, Oxford, where he became B.A. in 1856, and sat as M.P. for the borough of Plymouth from 1859 to 1861, when, by the death of his

father, he entered the Upper House. His lordship is an extra Lord of the Bedchamber to H.R.H. the Prince of Wales; is Lieutenant-Colonel of the 2nd battalion and Captain Commandant of the 16th corps of Devon Rifle Volunteers; is a Special Deputy Warden of the Stannaries, &c., &c. He married in 1858 the Lady Katherine Elizabeth Hamilton, fourth daughter of the



MOUNT EDGCUMBE: THE RUIN, THE SOUND, DRAKE'S ISLAND, ETC.

Duke of Abercorn, and has by her issue one son, Piers Alexander Hamilton, Viscount Valletort (born 1865), and three daughters, Victoria Frederica Caroline, Albertha Louisa Florence, and Edith Hilaria.

From the ancient mansion at Mount Edgcumbe we proceed to that which is still older and more venerable—COTHELE.

It is difficult to imagine a house continuing—

and but little changed—to be inhabited by the same family, or, indeed, inhabited at all, during a period approaching three centuries; yet that is the case with COTHELE, pride of the beautiful river Tamar, and one of the "gems" of Cornwall;* its gigantic oaks and chestnuts are obviously so old; but it is requisite to examine the exterior, and especially the interior, to obtain conviction that the mansion date



MOUNT EDGCUMBE: THE SALUTE BATTERY.

from the reign of the seventh Henry; while its present lord is the lineal representative of the

knight who built it—Sir Richard Edgcumbe.

* The arms of the Earl of Mount Edgcumbe are—gules, on a bend ermee, cottised, or, three boars' heads, argent. Crest—boar, statant, argent, gorged with a wreath of oak, vert, fructed, or. Supporters—two greyhounds, argent, guttée de poix, and gorged with a collar, dove-tailed, gules.

* The name of Cothele is conjectured to be hence derived: "coit being a wood in ancient Cornish, and a river: the wood by the river, or, in a mixture of British and old English, the hall in the wood, *housis* being a hall or manor-house." The name occurs in many very ancient records, temp. Henry III., "William Cothele engages to defend by his body, in due, the right of Roger de Wantz and Kateriae, his wife, to lands in Somerset against William de Deveneyes."

whose house it is we see, nearly as he left it:^{*} but, also, we may examine the armour he wore, for it still hangs in his hall; the table at which he feasted (the worm of time only has touched it); the chairs on which he and his dame sat, the very bed on which they slept, while the tapestry, woven by fair hands that have been dust for three centuries, still cover the old walls. Charles I. certainly slept in one of these rooms, and it demands no great stretch of imagination to believe that the illustrious Sir Walter Raleigh was often its honoured guest. We may have been seated in the very chair in which the great knight recounted his adventurous exploits against the hated Spaniards under his cousin's roof-tree. Memories haunt every room; every hole and corner, so to speak, has a tale to tell of the long past.

The house is one of the finest remaining examples of the period to which it belongs, and, with Haddon Hall, in Derbyshire, which it closely resembles in general plan and in some of its details, is one of the best existing specimens of mediæval domestic architecture in England. Although, doubtless, the greater part of the building was erected by Sir Richard Edgcumbe, it is evident that the whole was not built by him, but that he added to, and enlarged the then family residence of the Cotheles, many portions of which exist at the present time.[†] The buildings surround two courtyards, or quadrangles, the entrance being surmounted by an embattled tower; the main buildings and large tower are also embattled.

The banqueting-hall is a noble apartment, 42 feet long by 22 feet wide. It has a remarkably fine timber roof, with intersecting arches in its compartments. At the upper end, to the left, the lord's table stood beneath the bayed window, and opposite to it a doorway leads to the principal staircase. At the bottom of the hall are three doorways, one of which led to the great kitchen, and the other two to the buttery and the cellar. On the walls are suits of armour, helmets, breastplates, warders' horns, gauntlets, matchlocks, cross-bows, shields, battle-axes, halberds, pikes, swords, pistols, gisarmes, petronels, and two-handed swords and spears that may have

"Bathed in gore
On the plains of Azincourt."

In the windows are the royal arms, the arms and impalements of Edgcumbe, Cothele, Holland, Tremaine, Trenchard, Durnford, Rame, Cotterell, Raleigh (for Sir Walter Raleigh's grandmother was Elizabeth, daughter of Sir Richard Edgcumbe of Cothele), Trevanion (Sir William Trevanion married another daughter of Sir Richard Edgcumbe, and fought by his side at Bosworth Field, and accompanied him in his pursuit of the mutual enemy, Sir Henry Bodrugan), Carew, of Anthony (of the family of Carew the historian), St. Maur, Courtenay, Bigbury, Fitzwalter, &c.

The dining-room is a charming tapestried apartment, with mullioned windows and a fine old fire-place. The tapestry is highly interesting, one of the subjects being the story of Eurydice, another Diana and Apollo, and the others rural scenes, equestrian figures, &c.

Adjoining the dining-room is an anteroom of surpassing interest. "The tapestry in this room represents the Sciences, and might be called the school of Athens, from the similarity of the subject to the celebrated picture of Raphael." In this room, as in others, has been collected together a fine assemblage of old earthenware and other interesting matters relating to the life of the inmates in times of old.

* It is now the residence of the Dowager Countess Mount-Edgcumbe, who, we rejoice to know, cherishes every portion of the venerable mansion, with its decorations and contents. It is made thoroughly comfortable, yet without in the slightest degree impairing its "natural" character; scarcely, indeed, displacing a single relic of antiquity, of which every room contains some singular, interesting, and often beautiful examples. The people are admitted freely to the woods and grounds; and parties visit there nearly every day—a steamboat running daily, in summer, up the Tamar from Plymouth.

[†] Carew describes the building as "ancient, large, strong, and faire;" he was born in 1555, and wrote before 1600; and would scarcely have described a building as "ancient," which had been erected only a century before his time. He describes also the chapel as "richly furnished by the devotion of times past."

The chapel, which is in the corner of the courtyard, contains a pretty open-work oak screen, and an arched roof, at the intersections of which are carved bosses. The bowl of the original font is preserved. In the east window, in stained glass, are considerable portions of full-length figures, probably of saints, but the names do not appear, while in the upper light is represented the Annunciation. The angel is red with green wings, and on a label, in black letter, the words "Ave Maria gracia plena, Dñs tecum." The Virgin is on the other side, near a building resembling a church, with a label also, on which once was "Ecce ancilla Dñi; fiat mi-sedum verbū-tū." In the lower compartment of the window will be noticed three shields of arms: the first being Edgcumbe, quartering Tremaine (or Trenchard); the second, first, and fourth Edgcumbe, second Holland, third Tremaine, impaling first and fourth Durnford, second Fitzwalter, and third, now blank but probably originally containing Bigbury; and the third which contained Edgcumbe and several quarterings, much injured. In the south window are two female saints, St. Ann and St. Katherine. "An ancient altar-piece has the date 1589, and in the centre the adoration of the Magi; while on one door is the portrait of a man with 'et sum 38,' and on the other of a

female, with 'et sum 28,' and on each door a shield with 'or, an arrow, sube.' The chapel is entered from the dining-room as well as from the courtyard and domestic offices. It has a small bell turret.

The bedrooms—"the white room," the "red room," the "best room," "King Charles's room," and "Queen Anne's room"—are all hung with fine tapestry, and furnished in a style strictly in keeping with the place itself. The ceiling of the first of these is of geometric design. The carved furniture in these rooms is of the most interesting character, and among the decorations are many shields of arms of the Edgcumbes and their alliances. The tapestry is of the finest character, the furniture grand as old furniture well can be, the hangings rich in material and hoary with age, and the ornaments of the most veritable *veritas* character—each room in this grand old mansion offers subject-matter enough for a separate volume.

The drawing-room is also a fine tapestried apartment, furnished with massive ebony chairs, ebony sofa, and ebony carved cabinet, and all the appliances *en suite*. The kitchen and the other domestic offices are each and all of the most interesting character, and convey to the mind a vivid picture of the life of the inmates in days gone by. It is impossible,



COTHELE: THE MANSION.

indeed, to conceive anything better than Cothele as an illustration of the home-life of our mediæval ancestors; for the building, the furniture, and the appliances, as they are to day, so were they three hundred years ago. As it was in the days of Henry VII., so it is in those of Queen Victoria; and so, thanks to the preserving spirit of the Edgcumbes, it is likely to remain for centuries to come.

In an earlier part of this article, mention is made of Sir Richard Edgcumbe's escape from his pursuers, and of his founding a chapel on the spot of his deliverance. This little chapel still stands to mark the spot, and to bring back to the mind the circumstances of his escape, and of the discomfiture of his pursuers. The chapel is built on the edge of the rock overlooking the water, and from the east window the view is wonderfully grand. In this east window is a figure of St. George in the centre, with the Annunciation and the Crucifixion on either side. It also bears the arms of Edgcumbe and Tremaine. In the other windows are also figures in stained glass, and on the altar is a triptych. Among other interesting features in this chapel—and they are many—is a fac-simile of the ancient tomb of Sir Richard Edgcumbe, at Morlaix.

The grounds are charmingly wild, yet graceful. Nature is in a great degree left to have her

own way; the trees are of magnificent size (one of them indeed measures 28 feet in girth), ferns and wild flowers grow in rich luxuriance: every now and then glimpses are obtained of the bountiful river, and, on the opposite side, of the hills-steeps and thick woods of Devonshire. A pretty landing place for boats is among the most picturesque points in the landscape; a lesser river here flows into the Tamar; a waterfall adds to the interest of the scene; and a neat little inn, close to the bank, gives refreshment to the wayfarer; above all its attractions is to be counted this—it is distant a dozen miles from a railway, and the shrill whistle never breaks the harmony of the song-birds who "cannot help but sing" in every bush, brake, and tree of the demesne. The scenery on the river in the neighbourhood of Cothele is extremely beautiful, and in many places thickly overhung by skirting woods. Danescombe, a deep hollow in the woods, is a charming spot, as are the Morwell rocks, and many other places.

We have thus pictured two of the most ancient, and certainly the most interesting, of the State Homes of England; and have shown that both are but a day distant from London. Surely we may induce some to visit them who have calculated how most pleasantly and most profitably a month of summer or autumn may be spent.

Yet we have directed attention to but one of a hundred attractions in Devonshire and Cornwall: Devonshire is rich in the picturesque at all seasons; and the wild grandeur of the Cornish coast has, for centuries, been a theme of special admiration. Here and there, no doubt, other countries may supply us with finer examples of the sublime and beautiful in scenery; but they are to be reached only by sacrifice, such as the HOME TOURIST is not called upon to make: our own Islands have been gifted by God with so much that is refreshing as well as exciting to the eye and mind, that he or she must be fastidious, indeed, who fails to be content with the beauties that Nature presents so "near at hand"—accessible at comparatively easy cost of time, toil, and money.

Between Exeter and Plymouth there may be a tour for every day of a month.

Among the more delightful trips, where all is so beautiful, and where it is impossible to turn in any direction without finding some delightful place or some interesting object, may be named as especially within the reach of visitors, those to Ivy Bridge, with its abundant charms of hill, dell, wood, and river; to Saltram, the seat of the Earl of Morley, on the banks of the Laira; to the Beacon and

Moors of Brent; to the picturesque and pleasant dingles and combs of Cornwood; to Plympton, with its historic sites and its pleasant associations; to Bickleigh and its poetical vale; to Dartmoor, with its gloomy waste, its wild and romantic "breaks" of scenery, and its endless antiquities; and to scores of other delicious spots. The trip up the river Tamar to the Weir-head is one which ought to be taken by every visitor, embracing, as it does, besides hundreds of other points of interest, the dockyards, gun-wharf, Keyham steam-yard, Mount Edgcumbe, Torpoint; Thaxters, Gravesham House, the mouth of the sweet river Lynher by which St. Germans is reached; Saltash, whose women are proverbial for their dexterity and strength in aquatic exercises, and who often carry off regatta prizes; St. Budock's, with its conspicuous church; the junction of the Tavy with the Tamar; Warleigh, Beer Ferris, and Maristow; Cargreen and Landulph, in whose churchyard Theodore Palaeologus, the last male descendant of the Christian emperors of Greece, rests in peace; Pentillie Castle, with its romantic love stories and tales of change of fortune; Cothelstone, of which we have spoken; Calstock, with its fine old church situated on a promontory; Harewood House, the seat of the Trelaw-

SELECTED PICTURES.

L'ANGE GABRIEL.

P. Delaroche, Painter. A. Blanchard, Engraver. If Paul Delaroche may be placed among the foremost of modern French painters, Augustus Blanchard takes rank among the first of modern French engravers: so in this print we have the combined efforts of two men, each most distinguished in his special art. True, it is only an ideal portrait; but how exquisitely beautiful is the face, how full of majestic reverence, realizing the archangel's own words as related by St. Luke, "I am Gabriel that stand in the presence of God." It is evident the painter worked his subject from this passage of scripture. Mark, too, the rich yet simple elegance of the costume, the bands of pearls, and the vast sapphires and emeralds distributed around the shoulders; and the graceful disposition of the flowing hair, on the edges of which the nimbus throws a glory. It is altogether a conception that the greatest of the old masters could not have excelled in poetic beauty.

Gabriel, according to a writer in Kitto's "Bible Cyclopaedia," signifies the mighty one, or hero, of God. In the Bible we read of him as the heavenly messenger sent to Daniel to explain the vision of the man and the he-goat, and to communicate the prophecy of the seventy weeks. Under the Christian dispensation he was employed to announce the birth of John the Baptist to his father Zechariah, and that of the Messiah to the Virgin Mary. Both by Jewish and Christian writers Gabriel has been denominated an archangel. The scriptures, however, affirm nothing positively respecting his rank.

In a fragment of a Greek writing, "The Book of Enoch," the four great archangels Michael, Raphael, Gabriel, and Uriel, are described as reporting the corrupt state of mankind to the Creator, and receiving thereupon their several commissions. Gabriel is ordered to destroy "the sons of the watchers from among the sons of men." In the Rabbinical writings he is represented as standing in front of the throne of the Deity, near the standard of the tribe of Judah. The Rabbins also say that he is the Prince of Fire, and is appointed to preside over the ripening of fruit; that he was the only one who understood the Chaldaic and Syriac languages; and that he taught Joseph the seventy tongues spoken at the dispersion of Babylonia. According to them, he and the archangel Michael destroyed the hosts of Sennacherib, and set fire to the temple of Jerusalem.

The Mahomedans regard Gabriel with profound veneration. They affirm that to him was committed a copy of the whole Koran, which he imparted in successive portions to Mahomed. He is styled in the Koran the "Spirit of Truth" and the "Holy Spirit." In his hands are to be placed the scales in which the actions of men will be weighed at the last day.

The angel Gabriel is frequently spoken of, in reference to his visit to the Virgin of Mary, in Old Christmas Carols: one of them commences thus:

"The Angel Gabriel from God,
Was sent to Galilee,
Unto a Virgin fair and free,
Whose name was call'd Mary.
And when the Angel hither came,
He fell down on his knee,
And, looking up in the Virgin's face,
He said 'All hail! Mary!'

Chorus. Then sing we all, both great and small,
Nowell, Nowell, Nowell!
We may rejoice to hear the voice
Of Angel Gabriel."



COTHELE: THE LANDING PLACE.

neys, and the scene, in Mason's *Elfrida*, of the love of Ethelwold and of the misfortunes consequent on his marriage with the daughter of Ordgar; and the sublime and beautiful Morwall Rock.

Staddon Heights, Mount Batten, Penlee Point, Hoe, and many other places, are within short distances of the Hoe, at Plymouth, and can be easily reached. Trematon Castle and St. John's are also near at hand, and pleasure trips are frequently made in steam-boats round the Eddystone.

For those who make a longer stay in South Devon, visits may well be made to Tavistock, to Totnes, to Berry Pomeroy Castle, to Torquay, with a long *et cetera*. Besides the trip up the Tamar, there are other rivers in South Devon whose charms are of a totally different, but perhaps even more exquisitely beautiful character. Thus the Dart, the Lynher, the Plym, the Yealm, the Erme, and the Tavy, all present attractions to the tourist.

It cannot fail to augment the enjoyment of those who visit this beautiful county—the fairest, the brightest, and the "greenest" of all our English shires—to recall the many "worthies" to whom Devonshire and Cornwall have given

birth; men renowned in art, in science, and in letters; and the gallant men, the "adventurers," who carried the flag of England into every country of the world, braving the battle and the breeze in all the seas that surround earth in the four quarters of the globe. It is a long list—the names of Drake, of Raleigh, and of Davy; of Reynolds, Northcote, Haydon, and Eastlake; of Carew, of Hawkins, and of Gilbert; of Kitto, of Bryant, and of Hawker, being not a tithe of the eminent men to which this district has given birth—of whom the western shires are rightly and justly proud.

Shame be to those who seek in other lands the enjoyment they may find so abundantly at home—who talk freely of the graces and grandeur of far-off countries, and do not blush to acknowledge entire ignorance of those that bless and beautify their own.

England, Ireland, Scotland, and Wales, are, each and all, rich in "the picturesque;" to the artist and Art-lover they present attractions second to none they will find in any country of the Continent: that is the truest "patriotism," which inculcates, as a first duty, a full appreciation of

"Our own, our native land!"



PAUL DE LA ROCHE PINX^T

AUGUSTE BLANCHARD SCULP^T

L' ANGE GABRIEL.



THE BOW CHINA FACTORY,
CALLED
NEW CANTON.

RECENT discoveries have brought to light many important particulars relative to the Bow porcelain manufactory, both as to its history and the description of ware made there. It was situated in the parish of Stratford le Bow, commonly called Bow, in the county of Middlesex, and is supposed to be coeval with that of Chelsea, having been established about 1730. Our first notice of it, however, does not commence until the year 1744, when Edward Heylin, of Bow, merchant, and Thomas Frye, of West Ham, painter, took out their first patent for the manufacture of porcelain from an earth called *Unaker*, obtained from the Cherokee nation, in America, which promised "to equal, if not exceed in goodness and beauty, China or porcelain ware imported from abroad." The second patent was taken out in November, 1749, by Thomas Frye, painter, alone, for further improvements in making porcelain "not inferior in beauty and fineness, and rather superior in strength than the earthenware that is brought from the East Indies, and is commonly known by the name of china, japan, or porcelain ware."

In the "Lives of Eminent English Painters," we read that "Thomas Frye was an eminent painter in oils, crayons, and miniature; he was for some time employed to superintend a manufactory of useful and ornamental China established at Bow, but which has long since been dissolved. He died in 1763, aged 52." †

In 1750 the concern was evidently of considerable importance, and had doubtless been gradually increasing its business for some years previously; until the works were taken by Messrs. Weatherby and Crowther, at the period referred to in the following documents.

From 1753 to 1763, we find in "Kent's Directory" their names occurring every year as potters, at St. Catherine's, near the Tower.

This was the warehouse for China intended for the London market, but a retail shop was subsequently opened in Cornhill.

In Aris's *Birmingham Gazette* for November, 1753, appears the following advertisement:—

"This is to give notice to all painters in the blue and white potting way and enamellers on china-ware, that by applying at the counting-house at the china-house near Bow, they may meet with employment and proper encouragement according to their merit; likewise painters brought up in the snuff-box way, jpanning, fan-painting, &c., may have an opportunity of trial wherein if they succeed, they shall have due encouragement. N.B.—At the same house a person is wanted who can model small figures in clay neatly."

There is a very curious document accompanying a Bow china punch-bowl in the British Museum, which we give, as having been hitherto, almost solely, the only authentic account of the Bow works; it serves to corroborate many allusions and statements that occur in the documents to which we shall presently refer:—

"This bowl was made at the Bow china manufactory, at Stratford le Bow, Essex, about the year 1760, and painted there by me, Thomas Craft; my cipher is at the bottom; it is painted in what we used to call the old Japan taste, a

taste at that time much esteemed by the then Duke of Argyle. . . .

"The above manufactory was carried on many years under the firm of Messrs. Crowther and Weatherby, whose names are known almost over the world: they employed 300 persons, about 90 painters (of which I was one) and about 200 turners, throwers, &c., were employed under one roof. The model of the building was taken from that at Canton, in China; the whole was heated by two stoves on the outside of the building and conveyed through flues, or pipes, and warmed the whole, sometimes to an intense heat, unbearable in winter. It now wears a miserable aspect, being a manufactory for turpentine, and small tenements, and like Shakespeare's baseless fabric, &c. Mr. Weatherby has been dead many years; Mr. Crowther is in Morden College, Blackheath; and I am the only person of all those employed there who annually visit him. "T. CRAFT, 1790."

Lady Charlotte Schreiber, whose enthusiastic and unceasing attention has been for some years devoted to the task of elucidating our English Ceramic history, especially the porcelain manufactories of Bow, Chelsea, Plymouth, and Bristol, and whose interesting collection of specimens, or rather a selection from it, is now to be seen at the South Kensington Museum, has recently acquired several books formerly in

use at the Bow works, including books of designs, memorandum-books, diaries, and some account-books relative to the business; these she has kindly placed at our disposal, for the purpose of eliciting information as to the early history of this manufactory, even before she has found an opportunity of examining them herself.

These documents are from the library of Mr. Bowcocke, of Chester, whose brother, John, was one of the managers of the works at Bow, and to whom all those books originally belonged.

The first contains the accounts from January 1750—1. O.S., in which year the partnership of Messrs. Crowther and Weatherby commenced, up to December, 1755. From these it appears that a branch establishment was opened in London in 1753, which, no doubt, was that of St. Catherine's, near the Tower, although the place is not mentioned. An account is given in separate columns of the value of the *biskit* and *glazed-ware* taken into the warehouse at Bow, and sold out of the warehouses at London and Bow, in each year.

A statement for the year 1754 is here given to show the extent of the business transacted.

A WEEKLY ACCOUNT OF TRADE, &c., AT LONDON AND BOW.

| 1754. Jan. 5. | Goods Credited with Discount. | Credit without Discount. | Retail Cash, London. | Cash, per Journal. | Cash Recd. at Bow. | Goods Returned. |
|------------------|-------------------------------------|--------------------------------|-------------------------|-----------------------|--------------------------|--------------------|
| 5 | 134 15 5 | 1 1 0 | 20 4 3 | 11 1 6 | 28 17 9½ | 9 15 0 |
| 12 | 174 6 1 | 25 5 6 | 29 4 8 | 138 9 3 | 16 14 8 | 4 13 0 |
| 19 | 192 13 6 | 24 16 10 | 50 16 0 | 153 18 9 | 28 15 10½ | 15 5 0 |
| 26 | 115 14 4 | 1 0 0 | 59 6 2 | 94 13 0 | 20 8 9 | 16 16 3 |
| Feby. 2 | 50 16 11 | 15 19 3 | 26 2 6 | 86 15 0 | 30 9 6½ | 1 6 6 |
| 9 | 69 8 7 | 9 14 7 | 42 3 9 | 40 5 4 | 21 6 1 | 62 1 5 |
| 16 | 51 16 8 | 3 7 6 | 32 17 5 | 71 18 5 | 24 14 7½ | 7 16 6 |
| 23 | 48 9 11 | 71 1 8 | 38 12 8 | 58 17 7 | 22 10 7½ | 2 19 3 |
| Mar. 2 | 67 1 3 | 13 9 6 | 56 4 3 | 83 2 5 | 26 3 10 | 17 14 6 |
| 9 | 89 12 7½ | 8 9 4 | 44 11 9 | 145 14 2 | 35 6 1½ | |
| 16 | 136 17 0½ | 9 5 6 | 27 11 5 | 70 12 6 | 33 16 4 | 2 0 6 |
| 23 | 41 7 5 | 13 6 0 | 36 8 10 | 65 9 6 | 14 7 0 | 1 9 0 |
| 30 | 104 11 0 | 14 10 6 | 41 18 3 | 90 16 2 | 21 9 9 | |
| | 1277 10 9 | 211 7 2 | 506 1 11 | 1101 13 7 | 326 0 0 | 141 16 11 |

ANNUAL ACCOUNT OF THE PORCELAIN COMPANY'S TRADE FOR THE YEAR 1754.

| | Sold with Discount. | Sold without Discount. | Cash received, London. | Cash received, Bow. | Debts oustanding |
|----------------|------------------------|---------------------------|---------------------------|------------------------|---------------------|
| 1st Quarter .. | 1277 10 9 | 211 7 2 | 506 1 11 | 325 0 0 | 1101 13 7 |
| 2nd Quarter .. | 2222 11 8 | 200 0 3 | 569 3 11 | 299 10 4 | 1434 10 1 |
| 3rd Quarter .. | 2647 18 1 | 385 2 2 | 381 18 11 | 150 4 0 | 2184 6 11 |
| 4th Quarter .. | 1982 3 8 | 189 0 0 | 353 5 8 | 77 8 11 | 2429 10 9 |
| Total .. | 8130 4 2 | 985 9 7 | 1810 10 5 | 852 3 3 | 7150 1 4 |
| Disc. 10% .. | 813 0 0 | | | | |
| | 7317 4 2 | | | | |
| | | | Cash received Bow .. | 852 3 3 | |
| | | | London .. | 1810 10 5 | |
| | | | Sold without Discount .. | 985 9 7 | |
| | | | Sold with Discount .. | 7317 4 2 | |
| | | | Total | 18,115 8 9 | |

The following extract will show the actual cash receipts at Bow and London, 1751 to 1755, exclusive of the book debts received during the year, which, as will be seen in the preceding account for 1754, amounted to upwards of £7,000.

This statement gives us an idea of the steady increase of the business, which had nearly doubled itself in five years.

| | |
|-------------------|-------------|
| O.S. 1750—1 | £6,573 0 8 |
| N.S. 1752 | 7,747 4 8 |
| " 1753 | 10,114 11 6 |
| " 1754 | 10,965 6 3 |
| " 1755 | 11,229 15 2 |

The next entry gives us the weekly ac-

count of biscuit china made at Bow in 1754, and is interesting, as it distinctly informs us that the name of the Bow factory was *New Canton*; the china, which Thomas Craft says, being on the same plan as that of Canton; it also enables us to appropriate with certainty the china inkstand now preserved in the Worcester Porcelain Company's museum, painted with the favourite and well-known Bow pattern of the daisy; it is inscribed on the upper surface, "Made at New Canton, 1750," corresponding with the first year of Messrs. Weatherby and Crowther's partnership.*

* An engraving of this relic will be found in "Chaffers' Marks and Monograms on Pottery and Porcelain," second edition, p. 239.

† Frye was also a mezzotint engraver of some reputation.—ED. A.-J.]

THE ART-JOURNAL.

A WEEKLY ACCOUNT OF BISCUIT WARE MADE AT NEW CANTON.

| | | | | |
|--------|----------------|-----------|--|--|
| 1754. | | | | |
| Jan. 5 | No Kilns | | | |
| 12 | Do | | | |
| 19 | Do | | | |
| 29 | Do | | | |
| Feb. 2 | Do | | | |
| 9 | Do | 128 15 2 | | |
| 16 | Do | 126 8 11 | | |
| 23 | 2 Kilns | 134 9 10 | | |
| Mar. 2 | 2 Do | 147 18 6 | | |
| 9 | 2 Do | 129 0 6 | | |
| 16 | 2 Do | 132 14 10 | | |
| | | 799 7 9 | | |

Amount one week with another for 19 weeks is £143 10 0 each week.....£2726 10 4

There is a cash-account book for 1757 and 1758, of receipts and payments of a London branch of the Bow factory, either at St. Catherine's or in Cornhill. It is balanced weekly. The monies received are principally from customers, whose names are given, and ready money taken daily, cash received from St. James Street, &c., averaging about £120 per week. The bulk of the money was paid to Mr. Crowther every week, occasionally to Mr. Weatherby.

Mr. Frye frequently received sums varying from £15 to £30, possibly for expenses at Bow; Mr. Heylin's name occurs once or twice only for small sums. Other payments are for powder gold and for grain gold for Bow; freight of clay; weekly wages—to Mr. Brown, 18s.; Mr. Sandy's, 12s.; Hugh Williams, 12s.; Stephenson, 12s.; Burnett, 10s.,—which average about 60s. per week.

The book we now refer to contains memoranda made by John Bowcocke, in 1756: he was one of the managers, or perhaps traveller, for the Bow works. In it we find orders from customers, and many interesting notes relating to the business. We shall have occasion to quote largely from this manuscript, as the items throw considerable light upon the various descriptions of ware made there, among which many will be identified by the curious reader.

"1756. Insure £450 on board the *Antelope*: John Cowling.

Mr. Crowther paid Thos. Osborne for an anchor for the ship *Antelope* £12 1s. 0d.

2 doz. crimson buttons for Mr. Frye.

Jany. 29. Mr. Fogg: a sprig'd sallet vessel, 12s.; 1 pair sprig'd boats, 6s.; 16 cooks, 2s. each, abated; a swan; two harlequins (returned), 7s.

March. Mr. Fahy: 9 gentlemen and ladies, at 9s., £4 1s. 0d.

Mr. White: 1 small fluter white; 3 pair boys and girls; 1 pair small fidler and companion; 1 pair tambourines; 1 cook.

Mr. Fogg: 2 doz. odd cups and 2 doz. imag'd small; 2 pair image ewers; 6 swans; 6 white boars; 6 sprig'd handled cups and 6 cans; 1 pair sauce boats, Mr. Vere's pattern, 4s.; 1 pair large ribbed boats 4s.; 1 large dragon milk-pot; 12 dragon breakfast cups and saucers with good deep colour; 1 sprig'd upright teapot, 3s.; 1 sprig'd cream ewer; 24 octagon nappy plates, partridge pattern; 1 vine-leaf milk-pot.

March 27. Mrs. Ann Howard, the Lamb, in Broad Mead, Bristol. 10 round dishes; 2 of each size from the smallest to the largest, both included; 1 largest octagon dish; 1 next less size dish; 36 table plates; 12 soup plates; 2 pair rib'd boats; 3 pair flatt salts, without feet; they must all be the bordered image, blue and pale, as you please.

She has it greatly in her power to serve the factory. I hope they will be very neat and charged reasonable; I have not told her any price. Add 1 soup dish, 13, or not above 14, inches over; 12 table plates. Imaged pale blue.

| | | | | |
|--------|--------------|----------|--|--|
| 1754. | | | | |
| Apr. 6 | 2 Kilns..... | 100 4 3 | | |
| 13 | 2 Do..... | 140 13 3 | | |
| 20 | 2 Do..... | 128 8 6 | | |
| 27 | 2 Do..... | 115 3 6 | | |
| May 4 | 2 Do..... | 121 13 3 | | |
| 11 | 2 Do..... | 115 16 6 | | |
| 18 | 2 Do..... | 128 5 0 | | |
| 25 | 3 Do..... | 184 13 8 | | |
| June 1 | 3 Do..... | 177 0 8 | | |
| 8 | 3 Do..... | 177 17 6 | | |
| 15 | 3 Do..... | 181 14 5 | | |
| 22 | 3 Do..... | 177 3 0 | | |
| 29 | 3 Do..... | 169 9 1 | | |
| | | 1927 2 7 | | |
| | | 799 7 9 | | |

squirrels; butter tubs; 2 small dragon milk-pots; 2 do., a little larger; 1 dragon sugar dish.

Mr. Morgan lent me a leaf for the roses; 4 vases; 1 pair Minervas of each size.

2 double doz. of lase and 2 double doz. dysart rose pattern knife handles; to be mounted and sent in Baxter's parcel.

July 24. Mr. Fogg to have 1 pair of coloured squirrels.

The knife-handles; how many sold of Dresden flowers? and to have a double doz. mounted.

Has Mrs. Bernardeau had what she ordered of the wheataheaf?

To buy a partridge either alive or dead.

To bring down the Chelsea cabbage leaves and bacon.

Reed. and gave Mr. Beswick receipt for £107 12s. 0d. in full to Sept. 1755, for Weatherby and Crowther. J. B.

Mr. Coleman: harlquin, columbine, and Pero (Pierrot). 1 small sprig'd round tea-pot. Goats, swans, and every other sorts of toys to be sent in Baxter's order, flatt drawers to be made on purpose, and each kept separate.

A plate of the Princess Wales' pattern, good.

Aug. 30. Paid Mr. Heylin's draft on Mr. Crowther for £13, and charged Mr. Crowther's calc. acct. with it: quy. how is Mr. Heylin made Dr. and J. C. Creditor?

Nov. 29. J. Bowcocke borrowed of Mr. Crowther for Bow £30.

Mr. Fogg: candle-cups, white sprig'd and saucers; 3 pr. image cream ewers full blue; 4 white leaf candlesticks, 2s. 3d.; 1 set large sprig'd tea handled; 2 pr. rib'd boats, at 4s. 6d.; 1 sprig'd tea pot, 4s., good.

Patterns received from Lady Cavendish; a Japan octagon cup and saucer, lady pattern; a rib'd and scollop'd cup and saucer; a basket bordered dysart plate; a Japan bread and butter plate. To be returned in a month, May 28th, 1756."

On analysing these memoranda, although they are but imperfect and necessarily curt, being written only for the writer's guidance, we are made acquainted with many facts not before disclosed; for example—it has never been suggested that printed china was produced at Bow, yet it is evident that china was decorated with transfer engravings as early as the year 1756, as appears from the following entries:

"One pint printed mug,
One half-pint, do.,
A sett compleat of the second printed tea."

The patent which Messrs. Sadler and Green of Liverpool proposed taking out as inventors of the process is dated 1756, but they had brought the art to perfection several years before, and had kept it a profound secret. Transfer printing on enamel was in vogue at Battersea before 1755, and the process would be the same on china as enamel. Horace Walpole, writing to Richard Bentley in Sept. 1755, says, "I send you a trifling snuff-box, only as a sample of the new manufacture at Battersea, which is done with copper-plate."

Mr. Binns, of Worcester, has a Battersea enamel watch-case with the tea-party from the same plate as the impressions on china. The *Liverpool Guide* of 1799 says, "copper-plate printing upon china and earthenware originated here in 1752, and remained some time a secret with the inventors, Messrs. Sadler and Green. The manner in which this continues to be done here, remains still unrivalled in perfection. As late as 1783, Wedgwood constantly sent his ware to Liverpool to be printed."

The proprietors of the Bow works availed themselves of assistance by occasionally sending their china to Liverpool to be printed. All the pieces decorated with transfer engravings, have, without discrimination, been erroneously assigned to

Worcester, owing to the want of a thorough investigation of the quality of the body.

Lady Charlotte Schreiber has a teapot with a transfer portrait of the "Prussian Hero," the handle and spout ornamented in relief with the enamelled flowers peculiar to Bow; a bowl with prints of the well-known tea-party, and garden scenes; and two plates, part of "a sett of the second printed teas," before alluded to, with poultry and leaves. All these are undoubtedly of Bow body, probably decorated at Liverpool.

Large quantities of blue-painted ware issued from the Bow works, and there are frequent allusions to them in the order book, for cheap services. On examining the blue pieces, which can be safely assigned to Bow from the nature of the body, there is a peculiarity in the glaze which arises in this way: blue being at that time the only colour that would bear the intense heat of the kiln (*au grand feu*), it is always painted on the biscuit before being dipped in the glaze; consequently, portions, however slight, are apt, while the glaze is in a fluid state, to spread over the surface, giving it a blue tinge, especially on large surfaces; the other colours, as well as the gold, are painted *over the glaze*, and set in a kiln of lower temperature, called the reverberatory or muffle kiln. Hence the blue, being *under the glaze*, is imperishable, but the other colours, from frequent use, get rubbed off.

The following extract from Frye's patent of 1744 shows the exact method adopted at Bow:—

"The articles are 'put into a kiln and burned with wood' called *biscuiting*; if they are very white, they are ready to blue with 'lapis lazuli, lapis armenia, or Zapher, highly calcined, and ground very fine'; they are then dipped in the glaze, and burnt with wood until the surface is clear and shining, and, when the glaze runs true, let out the fire. They are not to be taken out of the kiln till it is thorough cold."

We find in the order book the blue Newark pattern; blue dolphin pickle-stand; "sets of blue teas." A dinner service was ordered to be "blue and pale as you please," &c.

Among the patterns noticed in the same book are white bud sprigs, sprigged tea sets, and Dresden sprigs; partridges services, imaged services, and dragon services were in great demand; Chelsea cabbage leaf, the lady pattern, and the Princess of Wales's pattern, white men with salt boxes, mugs painted to the fine landscape pattern, &c.

Of the figures and groups, only a few are mentioned, such as:—Minerva of two sizes, Flora, imperial shepherd and shepherdess, the new shepherd and its companion, Cupid, gentleman and lady, boy and girl, fluter, fiddler, harlequin, columbine, and pierrot or clown, tambourine player, sportsman, cook, Dutch dancer, woman with chicken, Turk and companion female figure, birds on pedestals, swans, boars, squirrels, buck and doe, goat, and toys of all sorts.

These short notices of Bow figures, although far from being important examples, will remind many of our readers of similar pieces which have been classed as Chelsea.

Several eminent artists were employed at Bow on these figures, but we have no record of them except incidentally, as in the following conversation between Nollekens and Betew (*Nollekens and his Times*):—

"Nollekens. Do you still buy broken silver? I have some odd sleeve buttons, and Mrs. Nolle-

kens wants to get rid of a chased watch case by old Moser, one that he made when he used to model for the Bow manufactory.

"Betew. Ay, I know there were many clever things produced there; what curious heads for canes they made at that manufactory! I think Crowther was the proprietor's name. There were some clever men who modelled for the Bow concern, and they produced several spirited figures—Quin, in Falstaff; Garrick, in Richard; Frederick Duke of Cumberland striding triumphantly over the Pretender, who is begging quarter of him, John Wilkes, and so forth.

"Nollekens. Mr. Moser, who was keeper of our Academy, modelled several things for them; he was a chaser originally."

Bacon and Crisp executed several groups for the Bow manufactory.

We may also refer to the pair of white china figures of Woodward the actor, and Mrs. Clive, in the costumes as given in Bell's Collection of Plays. A pair of these in the white Bow china, exquisitely modelled and finished, bear the date 1758 stamped in the clay: they are in the possession of a lady whose family has retained them ever since they came from the factory.

Memorandum book of John Bowcocke for 1758.

There is very little to interest us in this book. Bowcocke was at Dublin for the first eight months, receiving consignments of glass and china from the works, which were sold principally by auction. The money taken was remitted weekly to the company.

"Feb. 9, 1758. Dublin. I went to see Sheridan, in Hamlet.

"April 19. Lady Freik shew'd me two tureens she brought from France, moulded from a full grown cabbage.

(A sketch is given).

"Aug. 22. At Nottingham. Called on Mr. Rigley; he says he was used ill about some figure Thorpe sent, not to order, and has done.

"Sept. 24. At Bow. Went to hear Mr. John Crowther preach his first sermon.

"Oct. 16. Bought a china figure for Mrs. McNally, 4s.

Painting do., 1s. 2d.

Treating Mrs. McNally, wine, 1s.

Went to see her home from the play, 1s; purl, 2d.

(This lady was a good customer of the firm: on referring to the cash-book, we find she paid, on Oct. 16th, £18 13s. 9d.)

"Nov. 27. At Bow. Observed in the burning of the biscuit ware that dishes and plates should be burnt in new cases, and only one in each case, as when two are burnt in one another it is certain that one is always bad.

All handled chocolates and coffees and handled teas to be burnt with covers.

"Dec. 26. Dined with Mr. H. Frye and family at Stratford."

In the front of this book is a note in pencil, written in 1866, stating that—

"One hundred years since, John Bowcocke died, Tuesday, Feb. 26th, 1765, at 6 o'clock in the evening, of lockjaw. He was brother to William Bowcocke, of Chester, painter, my mother's father.—Thos. BAILEY."

In the same collection are two books of pencil sketches by a French artist named De la Cour, of plants, trees, festoons of flowers, rococo scrolls, cane handles, frames, chimney-pieces, landscapes (among which is a view of London), figures, single figures for statuettes, &c. Another book contains coloured engravings by Martin Engelbrecht, of Nuremberg, of a great variety of subjects suitable for painting on china: costumes of various nations, ladies and gentlemen splendidly attired, shepherds and shepherdesses, garden scenes and summer-houses, palaces, birds, animals and insects, hunting scenes, musicians,

Chinese figures and scenery, interlaced ornaments, &c. A fourth book, published by Edwards and Darley, 1754, consists of engraved subjects,—Chinese interiors, vases, figures, pagodas, bridges, animals, exotic birds, insects, &c. The Chinese designs are mixed up with rococo scrolls and other ornamental work.

Having now carried our readers through the books referring to the Bow works, we will take up the thread of the history which we have brought down to the time when it was evidently in a most flourishing state, in the year 1758. We have no positive information how long it remained so, but it could have been only a few years before symptoms of decay became apparent. However, we find in "Kent's Directory" that the firm of "Weatherby and Crowther, potters, St. Catherine's," was continued down to the year 1763, when the catastrophe we are about to relate took place.

The year 1763 was a most disastrous one for the Bow works: Mr. Thomas Frye—under whose management and by whose talents as an artist, and by his practical knowledge, the china had been brought to that perfection for which the manufactory had become so celebrated, and who had for more than twenty years devoted his exertions to this end—died at the age of fifty-two. The event must have proved a great blow to the concern, and may have been one of the causes which hastened its dissolution; for in the same year, viz., in 1763, the firm was broken up, and we find, gazetted as a bankrupt, "John Crowther, of Cornhill, chinaman."

His partner seems to have held out a little longer; but in the following year, 1764, among the list of bankrupts occurs, "Benjamin Weatherby, of St. Catherine's, merchant."

Mr. Crowther, however, still retained the works at Bow, but his name alone appears in the concern. We know nothing of its prosperity under the new directory; but it is probable, with Mr. Crowther's knowledge (who seems to have been essentially the working partner), that it still maintained its position.

In the Directory 1770—1775, it is stated, that John Crowther of the Bow china warehouse had a warehouse at 28, St. Paul's Church Yard, but it is very likely that the firm of Benjamin Weatherby & Co., potters, which existed in the same interval was connected with him.

It was about 1775 or 1776 that the works were disposed of to Mr. Duesbury, and all the moulds and implements transferred to Derby.

Mr. Weatherby died about this time; but Mr. Crowther was, according to Thomas Craft's account, an inmate of Morden College, Blackheath, in 1790.

There are several marks, well known to collectors, that have not hitherto been assigned to any particular *fabrique*; but from the nature of the paste on which they occur, and their peculiar make, as well as from comparison with fragments recently discovered on the site of the Bow works, we may, with some degree of certainty, attribute them to that manufactory.

Lady Charlotte Schreiber possesses three soft paste statuettes of Bow china, representing an actor in the costume of a Turk or Russian, with turban and fur collar, all of the same model. One of these, has this mark graved in the clay before glazing (fig. 1): it consists of a crescent at top, then a ring and stem in form of a cross; the second figure, which is painted, has underneath an upright dagger and anchor pencilled in red, and a sword in blue placed

horizontally (fig. 3); the third figure is of white china, unmarked, but the man holds a scimitar in his right hand, the point resting on the ground. The companion figure to this is an actress with high head dress, both these are well-known to collectors.

The first mark (fig. 1) has never before been attributed to Bow; but we are, for many reasons, justified in doing so. Lady Charlotte Schreiber has a pair of white china pug dogs with a similar mark, but the crescent at top is unconnected. The triple mark (fig. 3), sometimes with the dagger and sword only, is frequently seen on china figures, but it has never yet been satisfactorily assigned; some call it Early Chelsea, others Worcester, although they differ essentially from the known examples of these *fabriques*: we may therefore, with greater propriety, place it as a Bow mark.

The next mark (fig. 2) is also seen on Bow china; it is a variation of fig. 1, having no crescent at top, but a dot on each side: it is given by Marryat as belonging to Bow.

Another mark frequently seen on blue-painted and embossed china of Bow, especially on the sauce-boats, is an arrow with a ring in the centre of the stem. This, Marryat says, is a Bow mark (fig. 4).

A similar mark, but with crossed arrows and an annulet, is on a Bow china saucer in the possession of a Mr. Temple Frère (fig. 5).

The next mark is a bow and arrow (fig. 6); it is pencilled in red on the back of



Fig. 1. 2. 3.



an octagon plate, painted with daisies and two quails—a favourite Bow pattern—being part of a service in the possession of the Duke of Northumberland, at Stanwick.

The old Bow works were situated just over the bridge, on the Essex side of the River Lea. The buildings, after the disposal of the goodwill and the removal of the implements to Derby, about 1776, were turned to an entirely different purpose.

About twenty years since the site was purchased by Messrs. Bell and Black as a manufactory of vesta wax lights or matches. The houses opposite are still called China Row.

Towards the end of the year 1867, nearly a century after the extinction of the china factory, and when even the nature of the ware made there was problematical and scarcely known or remembered, a mere accident brought to light some of its long-hidden relics. Useless as these would appear to some people, and the merest fragments, fit only for the dust heap, or to be immediately immured again, yet a gentleman (Mr. Schreiber) thought the discovery of sufficient importance to mention it from his seat in the House of Commons. However, in trenching a drain from the manufactory into the sewer, the workmen, at about 8 or 10 feet from the surface, came upon the débris of the old Bow china works.

Mr. Higgins, jun., who is attached to the match-manufactory, received his first intimation of the *trouvé* from perceiving

fragments of delicate biscuit china in the hands of some children, who had picked them up as playthings. This led him to keep strict watch over the excavation, and by permission of the proprietors, the ground remained open for a few months, and, as leisure permitted, he examined the earth for some distance immediately round the spot. Limited as the space was, he found a great quantity of specimens, which he and his sister, Miss Higgins, have taken the pains to arrange carefully in trays, and through their kindness we are enabled to

having always three points below and one only uppermost. Large pieces of china clay were found, some in a soft塑性 state, others hardened; bones of animals, which entered into the composition of the paste, as well as calcined flints and pieces of quartz, used in making the frit or glass; a number of circular medallions of baked clay from 2 to 6 inches in diameter—one was



Fig. 9.

marked on each side with H and M cut into the clay.

All the fragments of vessels discovered are of porcelain biscuit: not a piece of Delft or common earthenware was found among them: some few are glazed, but these form the exceptions.

The first we shall notice, and probably the earliest manufacture, are the pieces decorated with blue painting: the designs are



Fig. 10.

painted, in mineral colour, on the biscuit, and have not been glazed or burnt in.

These designs are principally of Chinese landscapes, flowers, figures, and birds. A few examples are here given to show their general character: figs. 7, 8, 9, 10, 11.

A very frequent pattern of simple character in the blue ware is three hanging branches of willow leaves. Among the rest is a mottled ground plate with white angular medallions of light blue scenery.



Fig. 11.

The only variations in colour are a cup with green leaves and lake flowers, and a fragment painted in lake *camaieu*, with a castellated mansion, of high finish: these two are glazed. Not a single specimen of blue-printed china was discovered: all are painted with a brush. This is not at all surprising, for it must be remembered they are all unfinished pieces, which have never been out of the factory; and when this decoration



Fig. 12.

was required, they were sent to Liverpool to be printed.

The next division consists of biscuit china, fragments of services ornamented in relief, the favourite pattern being the May flower. The hawthorn is represented quite after nature with its thorny branches and blos-

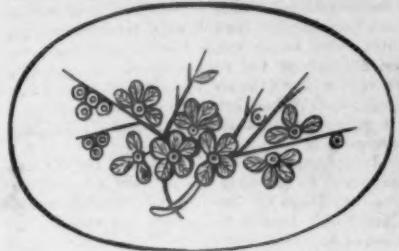


Fig. 12.

som. About a dozen of the moulds for stamping these flowers were also found quite perfect; they are of biscuit, 3 inches by $\frac{1}{2}$ diameter. Fig. 12 is interesting, being the original mould of a biscuit cup which has its exact counterpart glazed. These pieces form a history in themselves.

Another mould is of two roses and leaves



Fig. 13.

on a stalk, fig. 13. The raised figures on the biscuit are remarkably sharp, but the application of the glaze fills up the spaces.

The other decorations in relief are the basket pattern, overlapping leaves, vertical bands overlaid with scrolls, ribbed cups and basins, a biscuit candlestick in form of a vine leaf, another of different pattern painted



Fig. 14.

blue. In this extensive collection we find milk-pots, cups, cans, and saucers, open-work baskets, octagon plates, cup-handles, lion's-paw feet, small pots for colour or rouge; but not a single piece has any mark which can be assigned to the fabrique. One of the cups has the name of "Norman" written on it in pencil, perhaps the



Fig. 15.

name of one of the painters. Among other relics are pieces which have been injured in the kiln by falling into ugly and distorted shapes, plates and saucers that have inadvertently gone in contact with each other and could not be separated.

There is a great variety of china biscuit knife-handles, some plain, others with

rococo scrolls in relief heightened with blue; two specimens are here given, figs. 14 and 15.

Some few pieces of an ornamental character are among the débris. The foot of a salt-sellar beautifully modelled in biscuit, formed of three shells with smaller shells and seaweed between; the upper shell, to



Fig. 16.

hold the salt, is wanting. A sketch of it is here given, fig. 16. To these may be added the foot of a large centre ornament of the same character as the last, to hold sweetmeats, also modelled by hand in shells of all sorts, rock-work, coral, sea-weed, &c., with three scallop shells: this has had one or more tiers above, but broken off at stem.



Fig. 17.

Some natural shells were found which served as copies. There are two pug-dogs nearly perfect, with collars, on which are roses.

Two handles in form of female heads in high relief, for tureens and other large bowls, fig. 17; and a man's head with a high cap and feather, nicely modelled, fig.



Fig. 18.

18; also the body of a female figure in biscuit, with laced bodice.

The Bow paste is exceedingly hard and the fracture very close and compact, consequently the pieces, as a rule, are very heavy for their size, but many of the cups and saucers are almost of egg-shell thickness. The colour is a milky white.

It is desirable that this collection should be preserved intact in one of our public museums, to show by observation the quality of the porcelain produced at Bow, as well as the decoration, which cannot be conveyed by mere description alone.

W. CHAFFERS.

THE SCENERY OF THE STAGE.

THE PRINCESS'S THEATRE.

To this theatre we are more indebted than is generally believed for the establishment of that accuracy in dress and properties which now prevail at the best houses, in placing the historical drama on the stage. Still vivid in public remembrance must be those scenic splendours which acquired for the Princess's a unique reputation, and presented to the play-going public realities and proprieties for which it had not been prepared by any previous representations; and we may render homage to the memory of Charles Kean. It is scarcely necessary to say that we allude to the manner in which *Henry IV.*, *Henry VIII.*, *Macbeth*, and others of Shakespeare's plays were brought out under the management of that gentleman. Much learning was exercised in determining the equipage and appointment proper to these spectacles—a circumstance which stimulated the criticism of the time. But it was found that everything had the warranty of authority—indeed, the search into military and civil fashions of past times may be said to have been carried even to pedantry. These representations were almost too much for the simple-minded student who desired only to hear an interpretation of our great dramatist. To him the ancient accessories of the incidents set forth might have no interest, nevertheless two books were open before him, that of the "history," and that of the old fashions pertaining to it. The pomp of the latter might strike no sympathetic chord in the sensibilities of such a spectator, but there was present on these occasions a throng of other students who were attracted by the pomp and circumstance of the situations represented. To artists the accuracy of these plays in their costume and appointments offered the advantages of a school which painters had never before enjoyed, and whatever anachronisms may have prevailed before, in respect of the fashions of the past, we have of late had little to complain of on that score. It may be thought that the illustration of the story of Sardanapalus, from Mr. Layard's book, was a thought too remote for professors of popular art, but we have had opportunities of judging that, in book illustration and other directions, Sardanapalus was a most profitable lesson.

It must be more than a quarter of a century since this theatre was built. It was first proposed to call it The Bijou, but the name ultimately determined on was that it now bears. The decorations may be described as "gorgeous," and the chandelier was such a triumph in cut glass as up to that time had never been seen. With respect to gas, the rule of the London theatres of that day was the utmost amount of light, and as certain of the noble and wealthy patrons of the drama had subscribed to the enterprise, the night of the opening showed an audience which, for brilliancy, is rarely equalled in a small theatre. The subdued light, which is now the rule of most houses, is economical, both to the management and the audience. On the one hand there is a saving of gas, on the other, ladies will not dress to spend an evening in protracted twilight; and men believe that this justifies them in passing direct from the club-room to their box or stall. With a subdued light proprietors and lessees need not trouble themselves much about the freshness of their decorations. The ornamentation of the Princess's now looks dusty and stale, but there is yet in it somewhat of its pristine pretension. *Maria Antoinette*, which has lately had a run here, is prolific of picturesque suggestion. So thought Mr. E. M. Ward, who has painted from the story of the unfortunate queen some of his most effective works. Whatever praise may be due to the personal dispositions of the piece, it would seem that the most telling points of the scenic department have been overlooked. To show that a greater attention has been paid to the personal than to the material properties of the piece, it is only necessary to allude to the scene in which *Maria Antoinette* appears among the officers of the Swiss Guard, which is the most

picturesque point in the play. In short, the excellence of the impersonations is worthy of better scenery. Yet for this, the artists are not responsible, for we cannot suppose that they have had a *carte blanche* to carry out their conceptions. The scenery is the work of the joint labours of Mr. F. Lloyd, Mr. Dayes, Mr. Matt Morgan, with numerous assistants. To give space to the "Salon in the Palace" the ceiling of the room is divided by a succession of arches, and the walls, columns, and vaultings present a monotony of gilt arabesque, such as might have been suggested by a fairy-tale. "De Ferenc's Lodgings" was a subject which might have been enriched with allusion to the tastes of the courtier and the soldier, keeping in remembrance always the fashion of the time—that is, of that of Louis XVI.—but there is an entire absence of furniture or any distinctive characteristic. On their attempted escape from Paris, the royal family was arrested at Varennes, and the gate of the town, with a view of the main street, forms a principal subject in the scenery. The gate itself is a low structure, pierced by one arch which is surmounted by a tenement covered with tiles; and on the left of the gate is the inn at which the travellers alight, and where they are discovered by the landlord, who recognises the king. There is a much more interesting scene than this presenting view in Paris, with the multitudinous gables of its old houses, surmounted by the distant towers of Notre Dame. The buildings in this composition are overcrowded, but in effect, it is the most successful picture of the series. In "The Gardens of the Priory of the Temple" there is no opportunity for pictorial display. A simple locality is described, and nothing more. The place may be very like what it was towards the end of the last century, but it is scarcely thus that such subjects are commonly dealt with for the stage. It is here that we see Marie Antoinette, now meanly dressed, occupied in repairing one of her husband's cravats, and at the same time subjected to the brutal insults of the cobbler Simon; and here it is that the Marseillaise is sung, and the Carmagnole is danced, by Simon and an itinerant vendor of the song written on "Madame Veto," the latter of whom contrives to pass to the queen, instead of a copy of the song, a communication of a plot for the escape of the royal family from the Temple. The "Place de la Révolution" might have been made very imposing, but not from the view presented. The objects of the composition are indistinct and even shapeless—a result which may arise from an imperfect command of the means of lighting the painting.

The decorations of the Princess's remind us of the pretensions of former days—everything has a dusty and faded look. The painted valance draperies of the proscenium are singularly heavy, and in disadvantageous opposition to any light scene that may be placed upon the stage. The more modern frieze, with its figure composition, is an excellent substitute for any heavy valance, which should never be of a dark colour. Here it is intended to harmonise with the drop-scene, but if it were of a middle tone it might harmonise both with the back-scenery and the drop-scene, and a judicious arrangement of this kind would give space, which in all theatres, but more especially in small houses, should be a primary object of study. The drop-scene is a red curtain open in the centre, so as to show a statue of Shakespeare, which is so white as to appear to have been repainted, while the curtain has been left in its fading hues. The panels of the principal tier of boxes are scrolled outwards and bear in the centre a carved ornament in relief. These panels are surmounted and supported by mouldings, having an arabesque design in relief. The second tier has much less of moulding and ornament in relief, and the third tier yet less, and of the three, the last is in the best taste. It is no fault of the present, or any late management, that the quasi-embellishments of this theatre should all tend to the diminution of its space. For stage accessory and historical truth, this house has had a reputation which, it may be presumed, has not been enjoyed by any other theatre in Europe.

SELECTED PICTURES.

FROM THE PICTURE IN THE POSSESSION OF THE PUBLISHERS.

THE MILL-DOOR.

C. J. Lewis, Painter. J. C. Armytage, Engraver. This is not the kind of picture we are ordinarily accustomed to see from the pencil of Mr. Lewis, whose speciality is landscape-painting. Whether or not he is a trout-fisherman, we do not know, but he certainly loves to hover about the spots "where the trout lies," by swift-running streams, by mill-races, and mill-tails; and it is therefore scarcely matter of surprise that he should, during some one or other of these expeditions, have been tempted to see if there chanced to be anything inside the mill worth transferring to his canvas. Hence, it may be presumed, is the origin of this picture, which, when exhibited at the Royal Academy, in 1867, arrested our attention by the novelty of the subject, as well as by the clever manner in which the painter had rendered it. No title was appended to the work, but two lines from Tennyson gave a clue to the composition:

"The very air about the door
Made misty with the floating meal."

Knowing something of the Kentish water-mills and mill-streams—out of the latter of which we have taken many a brace of richly-spotted trout, before railways had bridged over the silent and verdant valleys watered by the Cray, the Darent, and other tributaries of the Thames or Medway, disturbing the pleasant solitudes with the shrill whistle of the steam-engine, and tending to make the angler's occupation almost nugatory—we fancied, in looking at the picture, that the place was of Kentish character; and Mr. Lewis tells us—he sketched the scene at a small village near Sevenoaks. By the way, the heraldic shield, somewhat rudely constructed, and the device a little "out of drawing," is, we presume, intended for "The White Horse of Kent," the armorial emblazonment of the county.

The picture is an unaffected transcript of such a scene as it purports to be. Leaning on the half-door of the mill is the miller's young wife, holding in her hand a bunch of cherries, gathered, in all probability, from the adjoining orchard or garden, which she holds up as an alluring bait to her toddling infant, whom an elder sister has in charge. Through the open window, in the far end of the mill, we catch a glimpse of the stream that turns the wheels which set the huge grindstones into motion, and converts the hard grain into "floating meal." A flour-mill is always capital foraging quarters for poultry and other domestic birds; and here we have fine pigeons dotting the ground and the thatched eave; the diversified colours of their plumage making an agreeable variety in the painter's palette.

As a rule, the occupations of rustic life offer so little of novelty to an artist's notice, that we are pleased to meet, as in this case, with something which breaks the monotony of what is ordinarily set before us in our exhibition-rooms. Both in the subject and its treatment we have an attractive work: the introduction of the mother and her children gives animation to the scene, while they do not appear forced in for the sake of effect; they express only a domestic incident natural enough in their daily life.

ART IN PARLIAMENT.

LORD ELCHO having asked "Why the brick and terra-cotta buildings of the South Kensington Museum, in Exhibition Road, were not progressing; and if any ultimate saving would be effected by this stoppage of work," Mr. W. E. Forster replied, on the part of the Government, "That it was true these works had been stopped for the last three months: the simple fact being that it was thought necessary, on account of the necessities of the revenue, to reduce the vote for building by £8,500 this year, and it had been determined to proceed at present only with what required immediate completion."

In Committee of Supply a sum of £31,026 was proposed to complete the amount required for the buildings of the Houses of Parliament. Mr. Mohr moved to reduce the vote by the sum of £1,221, being the increase on the charge for gas above that made last year.—Mr. King inquired if divine service was to be regularly performed in the crypt. Mr. Lowe said it would be for the House to decide. Mr. Kinnaird said anything more monstrous than the expenditure upon the crypt could not be conceived, and for no purpose whatever. An attempt was made to negative the vote, £500, for completing the crypt; but the House granted it, after a remark from Lord John Manners that last year the House was pleased to vote a sum for the decoration; the work had been always going on, for year after year a grant had been made towards its complete restoration and decoration. His lordship apprehended this would be the last vote for the purpose, and he did not think the House would grudge it. The restoration of this beautiful example of ancient architecture is one of the most commendable works undertaken by Government. Mr. Bentinck called attention to what he was pleased to call "some absurd statues lately placed in the Queen's robes room and other parts of the palace. One of these represented Henry VIII., the fattest man of his age, as a very slight personage; another made William III. a tall man, though it was well known that he was short and small." Such "mistakes" as these, according to the hon. member's allegations to be correct, ought not to occur.

Mr. Alderman Salomons inquired when Mr. Herbert's "Judgment of Daniel" would be ready for the robes room, to which Mr. Layard replied that the artist was still at work upon it, but he was unable to specify date for its completion. We may add that when it is finished, the character of the picture will be found fully to justify the time spent on it.

Though not coming within the discussions of Art-subjects in Parliament, we may be permitted to allude to the reception given by the Chancellor of the Exchequer to a large number of gentlemen, the representatives of nearly all the scientific societies of England, who waited upon him with the view of obtaining aid from Government for the erection of a statue or some other object, in memory of Faraday. One might suppose, from the cavalier style in which the keeper of the public purse met and dismissed the delegation that he had scarcely ever heard of the great philosopher; certainly, it may be assumed that he knew but little of Faraday's attainments and doings. Can anything be more absurd than the argument adduced by the right honourable gentleman? "That it is not the practice to appropriate public money towards the monuments of private citizens, however illustrious." It was well well in allusion to this remark, by one of the daily journals,—"A feeble or more contemptible sophism was never resorted to by a Government in evasion of a public demand." In spite, however, of Mr. Lowe's official niggardliness, the "grand, bold, simple-minded philosopher" will be duly honoured, and will, thus, in the pages of the world's history of great men, be remembered long after even the name of the Chancellor of the Exchequer is forgotten. The man who represents in Parliament a University should be the last to discourage any effort made for the purpose of dignifying those distinguished in science or literature.



C. J. LEWIS, PINX.

J. C. ARMYTAGE, SCULP.

THE MILL DOOR.

FROM THE PICTURE IN THE POSSESSION OF THE PUBLISHERS.

LONDON: VIRTUE & CO.



PICTURE GALLERIES OF ITALY.—PART VIII. FLORENCE, THE UFFIZI GALLERY.



GIORGIONE.



BRIGHTE amid the galaxy of Venetian painters shines the star of Giorgio Barbarelli, of Castelfranco, surnamed GIORGIONE, whose portrait appears above; he was born in 1477, and died in 1511, when he had scarcely reached the prime of life. But it is not in Florence we must look for the finest examples of this great colourist. His grand frescoes in Venice have long since disappeared, while his historical works, few in number, and his more numerous portraits—which, it has been said, seem to represent “an elevated race of beings, capable of the noblest and grandest efforts”

—are scattered over Europe, England coming in for her share of the treasures. Florence possesses some, yet not of his highest class of works, though his ‘Concert,’ of which mention was made in noticing the Pitti Gallery, and the portrait of a warrior, assumed by some to be that of the old Florentine soldier, Gattamelata, attended by his page, are worthy specimens of the artist. The latter picture, which has lost much of its original beauty of colour, is in the Uffizi Gallery.

In our preliminary remarks on this collection, we ventured to offer some brief observations on the Florentine school of painting down to the time of Michel Angelo. As a master, his style was less followed than that of Andrea del Sarto. A distinguished scholar of the latter was Jacopo Carrucci, commonly called Pontormo (1494–1556). Though belonging to the school which Mr. Wormum, in his “Epochs of Painting,” styles, “The Anatomical Mannerists,” because influenced in some measure by Michel Angelo, it is presumed he was far more governed by the manner of Del Sarto. His portraits, especially, are well worthy of the Florentine school, even at that comparatively early period of portraiture. In the Uffizi Gallery is one of his compositions, ‘JOSEPH TAKEN TO PRISON,’ engraved on the next page. The

interest that attaches itself to the work refers rather to the period in which it was painted than to its merits as a truthful and impressive representation of a passage of sacred history. Certainly the customs and architecture of the ancient Egyptians were quite unknown to the old Italian painter. Of this picture and its companion, ‘Joseph presenting his Brethren to Pharaoh,’ a long and curious story is related by Vasari, and other writers; we append the version of it given by Messrs. Crowe and Cavalcaselle, as the most recent and the briefest. “Pie'r Francesco Borgherini was betrothed to Margaret, daughter of Ruberto Acciaiuoli, and his father Salvi had conceived the idea of preparing for the young pair on their wedding-day, a room entirely decorated with panels, and a nuptial bed painted by the best artists. The taste with which his orders were carried out was so remarkable that Vasari never lets an occasion pass without mentioning the master-pieces which the place contained; and he dwells with complacency on the carved work of Baccio d'Agnolo, and the subjects introduced by Del Sarto, Granacci, Pontormo, and Bacchiacca. But the most striking testimony to their value is afforded by the fact that during Pie'r Francesco's absence, at the time of the siege of Florence, Giovambattista della Palla, an agent of the King of France, persuaded the Florentine government to let him have the spoils of the palace situated in the Borgo S. Apostolo, his intention being to strip the walls and send the confiscated pieces to Francis the First. He was met with firm countenance in the precincts themselves by the wife of Pie'r Francesco, who loudly addressed him with the volubility of her sex:—‘Vile broker,’ she said, ‘paltry twopenny tradesman, how dare you come to remove the ornaments of gentlemen's rooms, and deprive this city of its richest treasures, that they may embellish the houses of strangers, our enemies? The bed you have come for was made for my wedding, in honour of which my husband's father, Salvi, prepared all this magnificent and royal furniture, which I am fond of, and intend to preserve and defend in memory of him with the last drop of my blood.’ With this, and much more, the worthy descendant of the Acciaiuoli received the dealer of the King of France, and to such purpose that he retired crestfallen and empty-handed to his own lodgings.”

Thus by the courage and presence of mind evinced by this noble lady, the furniture and pictures escaped the hands of the "broker." But in process of time the vicissitudes which so frequently overtake even the wealthy and ennobled, caused the dispersion of the Borgherini Art-treasures, and for a long period all traces of them were lost. At length, according to what a modern French writer says, two "precious morsels" from the hand of Bacchiacca were discovered at the house of Signora Luisa Nerli, of Siena; the Pitti Gallery made the acquisition of Del Sarto's work; and the gallery of the Uffizi, animated by a noble emulation, secured the *tablette* whereon Jacopo Pontormo painted Joseph led to prison for the pretended outrage on the wife of Potiphar.

Piero di Cosimo (1462—1521) is another Florentine painter contemporary with Pontormo, and had the honour of being the first instructor of Del Sarto, who, when a youth, was recommended to Cosimo as a draughtsman and colourist. "He kept him for several years, allowing him spare hours for outside study,

especially at the cartoons of Michel Angelo and Leonardo da Vinci, and delighted to hear that among all the striplings his *giovane* was one of the ablest." The father of Piero, a goldsmith of the name of Lorenzo di Cosimo, perceiving a lively genius and a strong inclination to the art of design in his son, entrusted him to Cosimo Rosselli, an artist of good reputation, who stood in the relation of godfather to him. Rosselli, says Vasari, "accepted the charge more than willingly, and seeing him make progress beyond most of the other disciples whom he had under his care, he bore to him the love of a father, and as his acquirements in Art increased with his years, he constantly treated him as such." The same writer, in his biography of Piero, dilates at considerable length on his peculiarities and eccentricities. Mr. Crowe and his collaborateur sum them up with comparative brevity in the following passage:—"Piero is said in his youth to have been industrious and clever, but absent, solitary, and given to castle-building. At a later period he became a misanthrope; would not admit any one to his



JOSEPH LED TO PRISON.
(Pontormo.)

room either to clean it or to see his pictures; never had a regular meal, but if hungry, ate of hard eggs, which he cooked half a hundred at a time. He was an enemy to all artificial cultivation, of man as well as of plants. His eccentricities increased with age, so that in his latter days he was querulous and intolerant, subject to fits of fright if he heard the distant growl of thunder, impatient of ordinary noises, such as the crying of children, the coughing of men, ringing of bells, chanting of friars, and buzzing of flies. During a paralysis, which made his last hours burdensome, he would inveigh against all doctors, apothecaries, and nurses, suspecting them of starving their patients; and he was heard to contrast the melancholy nature of death by prolonged sickness with the happy and speedy one of the criminal who goes to his end in fresh air, surrounded by the sympathies, and comforted by the prayers, of the people." Vasari's account of this latter state of feeling is most amusing. He describes Piero as saying:—"It must be such a fine thing to be led forth to one's death in that manner;

to see the clear, bright, open air, and all that mass of people; to be comforted, moreover, with sugar-plums and kind words; to have the priests and the people all praying for you alone, and to enter into Paradise with the angels." Happy, indeed, must have been the Florentine criminals of that period who made their escape from this life under such comfortable and pleasant circumstances, and with a sure passport to the realms of eternal bliss. "Living thus peculiarly," says Vasari, "in the midst of these eccentric fancies, he brought himself to such a state that he was found dead one morning at the foot of a staircase," at about the age of sixty, not eighty, as his biographer intimates. Vasari gives the date of his birth 1461, but subsequent researches place it at 1462.

Di Cosimo, who has the reputation of being a greater genius than his god-father and master, Rosselli, accompanied the latter to Rome, and painted the landscape—a branch of Art in which he particularly excelled—in his 'Sermon on the Mount' in the Sistine Chapel. In the Uffizi collection he is chiefly represented

by the picture engraved on this page, 'THE TRIUMPH OF THE VIRGIN,' or, as some writers designate it, 'The Virgin among Saints,' which, according to Vasari, originally formed the altar-

piece of the Tebaldi in the SS. Annunziata de' Servi. It is painted in oils on wood, and is regarded by a modern French critic as one of the earliest examples of oil-painting by a Florentine.



TRIUMPH OF THE VIRGIN.

(P. di Cosimo.)

The Madonna is elevated on a pedestal, gazing fixedly on a dove. The four standing figures are those of the Saints John, the Evangelist; Philip; Antonio, Archbishop of Florence; and Peter:

the kneeling figures represent St. Margaret and St. Catherine. The landscape portion of the picture is a veritable curiosity of its kind, regarded as a "bit" of scenic composition. The work

passed from the gallery of Leopold de Medicis into that of the Uffizi. In this latter collection are also, by him, several small pictures representing the history of Perseus, rich in fancy, but of the strange and gloomy kind which characterised the works of his latter time. A bust portrait of a man in a black cap, with a dark dress and a frill, is an excellent specimen of Di Cosimo's portraiture. There is scarcely to be found in any collection a better example of this master than his 'Death of Procris,' in our National Gallery.

Giovanni Battista Salvi (1605—1685), commonly called Sassoferrato, from the place of his birth, scarcely belongs to any special school; though, as a follower of Domenichino, he would rank, if anywhere, with the school of Bologna. Yet he appears to have

endeavoured to imitate some of the old masters of a century earlier than his own. His best-known and most esteemed works are his Madonnas, with whom he sometimes grouped the infant Jesus. One of these *Matres Dolorose* is engraved here. The face of the Virgin is very sweet and unaffected, the hands are well drawn, and the draperies, though of nun-like character, are graceful in arrangement.

In 1508, when Raffaelle was about twenty years old, he was invited to Rome by Pope Julius II., to aid in decorating the state apartments of the Vatican. While there he painted a portrait, in oils, of his holiness, of which several copies were made, either by himself or, as some writers affirm, by his pupils. One of these is in the Uffizi Gallery, one in the Pitti Palace—it is



MATER DOLOROSA.

(Sassoferrato.)

somewhat doubtful which of these two is the original, but the general opinion inclines to the latter—one is in our National Gallery; another is, we believe, in Berlin. The picture is a grand portrait, certainly, of this celebrated successor of St. Peter, whose apostolic character was almost lost in that of the military commander, and who replied to Michel Angelo, when the latter asked whether he should place a book in the hand of the statue of him, for which he had received a commission:—"No; a sword would be more adapted to my character: I am no book-man." He is represented half-length, seated in a high-backed chair, resting his arms on its elbows, and habited in the ordinary pontifical robes: in his left hand he holds a pocket-handkerchief. The face is rather pleasing than otherwise, the small, piercing eyes are deep set under the open,

projecting forehead; they are quiet, but full of unextinguished power: the nose is prominent and of Roman form; the lips are firmly compressed, the light moustache above them mingling with a full beard which flows over the chest.

Among the large number of portraits of painters which line the walls of three spacious apartments—the pictures respectively are assumed to have been painted by the artists themselves—is one of Raffaelle, at about the age of twenty-three. The head is very beautiful; the hair of a rich chestnut brown, the eyes dark and brilliant. Some writers affirm that these were not the original colours, and that restoration has transformed flaxen hair into brown, and blue eyes into black; this opinion, however, is not generally entertained.

JAMES DAFFORN.

ART-RELICS FROM JERUSALEM.

It would be difficult to collect materials for an exhibition more profoundly interesting than that which the committee of the Palestine Exploration Fund have opened in the Dudley Gallery of the Egyptian Hall, Piccadilly. As to the number of objects displayed, we must regard the present collection rather as the nucleus of a museum, than as the ultimate result of exhaustive research; in fact, the toil is only just commenced. It is but here and there that shafts and galleries have been pierced in that vast *débris*, in some places nearly a hundred feet thick, which covers the site of the city of David. The ruins of the successive buildings, running backwards in the order of time, of Turk, and Saracen, and Latin, and Persian, and Roman, are piled over the foundations of the work of Herod the Great. Before the time of that magnificent king date the erections, the excavations, and the demolitions, of the Asamorean princes, of the Greek kings of the house of Seleucus, and of their rivals and contemporaries the Ptolemies, filling up a period of 540 years from the great destruction wrought by Nebuchadnezzar. Regal Jerusalem, going back from the fall of Zedekiah to the early period when David captured the stronghold, has its own distinct periods of grandeur and of extension. And even earlier than David himself, tradition, and relics of colossal magnitude, point back to the giant founders of the Holy City.

A dozen cases and tables of specimens and reliques, and 350 photographs, appear to promise but a faint and inadequate illustration of the history of 2,500 years; a history, moreover, intimately connected with so many of the most important events in the progress of the human race; but those who will spend in the museum, not minutes, but hours, and who, bringing with them some correct idea of what they come to see, give adequate attention to what is actually set before them, will find this long stretch of history to be illustrated in a manner to which it would be hard to find a parallel.

We cannot at present afford adequate space to treat the subject with the detail which it deserves. We propose, therefore, to approach it from the point of view more particularly adapted to our pages. The localities and the depths at which the archaeological reliques now exhibited were found, give indications of the period of Jewish history to which such objects may probably be referred. The comparison between the artistic character of the objects themselves, and the date and origin ascribed to them, is the subject to which we now call attention.

Physical Jerusalem is brought before us almost in tangible reality. We have photographs of each most celebrated spot. We have an excellent ordnance survey, on a scale of some 200 feet to the inch. We have models, in relief, of the features represented by the survey. We have large and detailed plans of various imaginary restorations of the temple and the city; of the more than problematical value of which, however, we warn our readers. The same remark applies still more strongly to the very pretty and ingenious model in which battering-rams hammer, and tiny catapults throw mimic stones, by the turning of a winch. Let no one confuse these ideal representations with the accurate fidelity of the survey and the photographs. The latter tell us how Jerusalem now looks. The force of the impression thus conveyed is aided by the display of geological specimens. We have samples of the dry rocks on and out of which the city was built; specimens of its walls, of its concrete, of its mosaics and of its plaster. We have sections of the wood of the country—the olive, the cedar, and the acacia; pine cones from Lebanon; olives and raisins; bitumen from the Dead Sea; reeds from the Jordan; specimens of the fauna of Palestine, down to the locust and the scorpion. No person acquainted with the varying aspects of nature can fail to form a very distinct idea as to what sort of country is thus represented by picture and by specimen.

Then as to human life and habit, which change so imperceptibly in the East, we have

the ornaments of the Syrian women of the day; the silver horn of the Maronite matron; necklaces, and bracelets, and girdles, and veils, personal ornaments, and implements, down to the seal of Hagni, the son of Shebanian, of whom it is modestly said, that *perhaps* he was no other person than the prophet of that name. The form of the incised letters, indeed, seems to indicate a period not very far removed from that of the close of the Hebrew canon as the date of incision.

Looking back from the present period of Mahomedan rule to that of the Latin kingdom established by the Crusaders, the neighbourhood of the Muristan has yielded reliques of terra-cotta, and fragments of enamelled pottery, of a character that demands a chapter to itself. The delicacy and richness of the ornamentation, as well as the peculiar style of incision, that distinguish these objects, at a glance, from the remainder of the collection, are worthy of minute attention. We have here fragments of a distinct chapter of European history; the repeated ruin of Jerusalem having preserved much which, in the absence of sudden catastrophe, died a natural death, so to speak, elsewhere. Thus the reliques of the Hospitallers, to whom the Muristan belonged, have great European value.

The dominion of Saladin and the Saracens is brought to mind by the Moorish enamelled tiles which adorned the mosques of those graceful builders. There is but little of this Moresque ware, but what there is shows, both in pattern and in colour, unquestionable marks of its origin. Some mosaics in small, regular *tesserae* must be attributed to the same period, although a single specimen composed of blocks of a larger size and rougher finish is less easy to date.

The Roman rule, baptised or unbaptised, is chiefly marked by architectural reliques and representations. A small head of Jupiter Serapis must date between Titus and Constantine. As to the earthenware lamps, their simple and slightly varying form may have been unaltered for many centuries. Some of them bear an ornament which seems to be a conventional representation of a branched candlestick; though the branches generally number nine. Others bear inscriptions, some of them, apparently, in Asamorean characters: one commencing with *σωτ*, in uncial Greek, followed by a cross, ought to be hunted down to a distinct date.

The famous siege of Jerusalem by Titus is attested in the collection before us by well-rounded catapult balls. A few Roman coins—one of Nero, and one bearing a standing figure with a Victory in one hand, a staff, and a serpent, and clearly defined Roman letters OVI CO ERVATOR—are there. To these are added coins of Sidon; coins apparently of the Seleucidae, of the Maccabees, of the Latin empire of Constantinople, and of the Crusaders. The arms of Bavaria, impressed with a round stamp on a square piece of brass, and those of Constantinople, date from the thirteenth century. The glass found throughout the excavations is remarkable for opalescent colours of the greatest beauty, the result of slow chemical action. A few lachrymatories and other vials, and one or two sepulchral lamps, are perfect. The fragments are numerous and lovely.

Two large vases which are described as lamps, and which consist of thin transparent glass, only iridescent in a few places, offer a curious puzzle to the antiquary. They are of an ordinary form, a bell, or rather trumpet, mouth, with an ovoid bulb beneath. In the centre stands a glass tube, fused to the bottom, and broken across at the level of the constriction between the upper and under portion of the vase.

But the most interesting relic of all is a fragment of cedar, carved with bold scroll-work and flowers, charred and decayed, indeed, but bearing indubitable marks of its origin. That it formed a portion of the Temple of Herod, probably of that noble cloister on the south face of the Haram which Josephus describes, there seems no room to doubt. On the surface of that honeycombed relic, covered it may be by gilding, fell, in all human probability, the actual, living, loving, glances of Him who came suddenly to His temple; yet the worshippers knew not how, in His blood, they quenched the light of Israel.

F. R. C.

THE SOUTH KENSINGTON MUSEUM.

CHAPTER VI.

ORNAMENTAL IRON-WORK.*

SECTION VII.—LOCKS, KEYS, AND BOLTS.

The ingenuity of the locksmith in the construction of the internal mechanism of the lock was always more or less supplemented in past ages by the skill of the artist; and it would not be difficult to trace, in the earlier efforts of the English lock-makers, at least, the foundation of several of the Art-manufactures in metal for which Wolverhampton now, as 300 years ago, and for which Birmingham during the last century, at least, has been famous. Certainly, in the seventeenth and eighteenth centuries, locks, bolts, latches, and keys, always partook more or less of decorative character, because in all instances they were placed, like hinges, upon the surface of the door; and therefore it became a matter of importance to render them more or less ornamental. The modern construction of doors, in which it is now sought to conceal both locks, bolts, and hinges, by embedding them in the wood-work, has destroyed altogether this branch of decorative and industrial Art; and its revival can only be expected to arise out of a complete change being effected in this direction by the architect seeking again to place these adjuncts of a door on the surface, and in doing so, to render them ornamental as well as useful. Of late years it has been sought to render keys more ornamental than formerly, and with marked success; since these objects need not partake of the ultra plainness of the locks to which they belong.

The locks and keys collected in the Museum form in themselves a curious and interesting subject of study. Allusion has been already made to the decorative character of the internal mechanical construction of the locks affixed to the iron and steel chests and coffers: locks, keys, and bolts in their capacity as distinct works of Industrial Art, are not less interesting.

Among the larger specimens for external use, a gate-lock of Flemish work, 2,636—'55, of about 1600, is an illustration of the elaboration of detail bestowed even upon outside fastenings. The central ornament is divided into two compartments. In the upper are two lions rampant, supporting a scroll; and in the lower, two dolphins support and mingle with the ornamental details which surround the keyhole. This key-hole has a projecting, or porch-like protection, surmounted by a cross in high relief. The sides are decorated with terminal pilasters of excellent design and workmanship. The effect of the whole is suggestive of strength and security, while it is elegant in detail.

Another large example, 301—'54, is of English work of the sixteenth century, brought from Somersetshire, although it is by no means probable that it was made there. This is of a highly decorative character, and an admirably suggestive specimen of its class. It is especially worthy of study from the character of the design and the workmanship of the hasp. This hasp works on two staples driven into the wood, the ends of the hinge-bar being decorated with wrought rosettes. The hasp is of a curved V-shape, with a *repoussé* rosette in the centre of the upper portion. The lower angle is charmingly decorated with chiselled and pierced work of elegant design. The whole is incised or engraved with scroll-work, boldly and somewhat rudely executed; a quaint border running round the edges. The lock-body is similarly decorated, and a broad perforated, or pierced, border, with a rosette at each of the four angles, completes the ornamental portion. The key which accompanies the lock is also of a quaint and decorative form. This is one of the most interesting specimens of locks in the Museum.

It is exceeded, however, by one taken from a coffer, 4,393—'57. This closes with, and is secured by, a hasp on which, in a sunk panel, is a most elaborately-chiselled representation of the Crucifixion, in very high relief.

* Continued from p. 222.

A figure of the Virgin, at the foot of the cross, is chiselled upon a flap which closes the keyhole. On each side of this sunk panel is the figure of a saint, under a canopy. The sun, moon, and stars are represented above the tracery, exquisitely chiselled. Beneath, is an inscription in decorated capitals of fifteenth-century design, "Salva nos Criste." The workmanship and design are worthy of careful study alike by the industrial artist in metal and the Art-student.

Another elaborately decorated lock, or rather escutcheon of a lock, and a hasp, 3,576-'56, is dated 1617. The escutcheon is elliptical in form, with lily trefoils at the points of each diameter, the keyhole being near the centre. The hasp is of a spade-form, the shaft falling over the elliptical plate. The whole is decorated with incised, or engraved, work, as if prepared for damascening; but it is rather rudely done. The effect produced, however, is very rich and artistic, from the details having been well and carefully considered.

A draw-bolt lock, 1545-'56, with the knob of the bolt in the form of a fleur-de-lis, is a very suggestive object, from the simplicity of the treatment in perforated Gothic tracery of fifteenth-century design. It is a singularly skilful adaptation of decoration to a given object and material. A lock and catch-bolt, 1,213-'55, of French work, date 1680, is an interesting specimen of the locks used on interior doors during the seventeenth century, especially in France. The lock-case is surmounted with a chiselled figure of a hound, the front of the lock and catch being decorated with chiselled ornaments in relief, very highly finished with the chasing-tool, and elegantly designed. The ornament on the catch is especially successful in the latter respect, and the whole is an example of high finish and skilful manipulation in iron.

The same may be said of a German specimen, dated 1649, formerly in the Bernal collection, 2,066-'55. The front is decorated with a wreath in a small panel, surrounded by a portico, consisting of two columns and a pediment, exquisitely wrought in steel. On each side is an arabesque of rich design in pierced work. The perfection with which this example is finished is a lesson to all modern workers in steel and iron.

There are other locks of great interest and worthy of careful examination and study, containing, as they do, many suggestions which might be utilized for modern purposes. Space, however, will not permit of their being particularised. For this reason, too, the keys must be dismissed with a very general notice.

The specimens of this class of iron and steel work illustrate the extent to which decoration was applied to the production of these necessary adjuncts to a lock, and as they were frequently carried or worn about the person, it would appear that at times no skill or labour was too great for their embellishment. Frequently they were the symbol of some special office in courts, and public employments, and in those instances the elaboration of detail alike in bow, shaft, and wards, became analogous to the work of the jeweller in our day. One specimen of this class, a recent acquisition to the Museum, 184-'69, may be quoted. It is an example of French seventeenth-century work. The bow is of elegant and elaborate design. This consists of an earl's coronet, and a complicated cipher, interlaced with decorative adjuncts, which make up the necessary form adapted to the hand for use. The shaft is of chiselled details, the quantities being skilfully proportioned; the principal space is doted. The workmanship and finish are very perfect, and it is scarcely possible to conceive a more elegant object of its class.

The bolts are not numerous. Among the best is a sixteenth-century specimen of French make, 2,657-'56. The escutcheon-plate is ornamented in high relief, with interlaced strap-work of suggestive design, but the finish is not of a very high character. Another, 1,507-'55, dated about 1530, is of chiselled iron. The decorations consist of scrolls and terminal figures. They are worthy of study from the style of treatment. The lion's head which forms the knob is admirably chiselled. The bolt, 2,622-'55, date about 1550, is also a suggestive

specimen, less for the beauty of the work, which is rude and unfinished, than for the general treatment of the interlaced arabesques in low relief that decorate the plane of the escutcheon. This also has a lion's head for the knob, which is boldly treated with the chisel.

SECTION VIII.—BRAZIER-STANDS, BOWL-STANDS, LAMP-PENDANTS, AND CANDLESTICKS.

The habitual use of braziers for the purpose of warming rooms and other domestic purposes during the period of the middle ages, gave abundant employment to the artist-smiths of the period, and the examples which have been preserved show that a very large amount of skill, and considerable mechanical ingenuity, must have been exercised upon them, for they were, in a measure, as necessary as stoves are in our own time. Stands of very similar construction, but frequently of a much more ornamental character, were made for the purpose of carrying bowls of earthenware as well as of metal, and the contrast in colour which resulted between the highly painted and semi-polished iron and the rich tints of majolica vessels which they supported, for use or for display, must have added greatly to the artistic effect of the rooms in which they were placed.

The stands were mostly of a tripod character, sometimes with a ring at the top, within which the brazier, or bowl, was placed; at others arms spread out horizontally, corresponding to the base, and upon these the vessel rested, the bottom being made flat for that purpose. Most of the examples in the Museum are very interesting as illustrations of this class of mediæval domestic articles. One of the most primitive, alike in construction and decoration, is an Italian brazier-stand, of the fifteenth century, 7,362-'61. The tripod base is very plain and simple, but the upper portion on which the brazier, which was flat bottomed, rested is formed of a triangular crosspiece, each end of it being decorated with a very rude representation of the head of an animal, and an iron pendant ring hung in a staple. Each arm is supported by a spandrel-like bracket, within the frame of which is decorative pierced-work of very suggestive design.

A smaller one, 7,809-'62, is smaller in general treatment, but with more detail in the stem and tripod. The three arms to support the brazier are curved for the reception of a semi-concealed brazier, about 12 inches in diameter, the ends having rudely wrought heads in forged and chiselled work and pendant rings. The main or lower stem is of twisted iron, the upper stem being square, and decorated with chiselled zigzag ornament. The accessory details are very primitive, and illustrate in a remarkable degree the adaptation of ornamental forms to the material and mode of production. In this respect they merit the careful attention and study of the student.

Another sixteenth-century brazier-stand, 7,809-'62, of Italian design, is noticeable for the size and construction of the upper ring, which is nearly a yard in diameter. This appears, however, to have been a protection to the brazier itself, the ring and the recess for its reception is not more than 15 inches across, and rests upon a central stem and tripod arrangement of a decorative character, the effect being enhanced by the supports to both the inner and outer ring being of twisted iron. The outer ring might have been intended as a rest for the arms of those assembled round the brazier for warmth.

There are two stands, both fifteenth-century Italian, with vertical supports for lights, rising from one of the three arms on which the brazier rested. One, 1,731-'61, is very decorative in the details of the tripod and stand. These details are of forged and chiselled foliage, arranged in admirable contrast and well-considered proportions. They deserve careful examination and study, from their admirable and suggestive treatment and workmanship. The arms to support the brazier are horizontal, and from one of them springs a species of candelabrum. This consists of a spiral of flowers, skilfully arranged and executed; and below this, from the main stem, issues a branch on each side, bearing a candle-

stick. The two purposes of a brazier-stand and candelabrum are thus combined in the one construction. The other, 7,362-'61, is much plainer in the tripod base; and the arms, which are horizontal, are supported by spandrels; within each of the latter is a shield surrounded by ornamental details. The ends have rude but very effectively-formed heads of animals, in the mouth of each is a pendant ring. The vertical stem rising from one of the arms is quite plain, but a horizontal bar, terminated with a hook to support a lamp, is sustained by a spandrel of similar character to that which supports the lower arms.

The two most artistic stands were both originally used to support majolica bowls or basins. They, too, are constructed as tripods supporting a ring on which the bowl rested, and are both seventeenth-century Italian. They were purchased from the Bernal collection. The smallest and most elegant, 1,747-'55, is of wrought steel, finished with a semi-polish. The tripod support is composed of scrolls of sheet and hammered steel, clamped upon the main curvilinear stays, which are forged square. Rosettes of sheet brass are introduced, also brass rivets as decorative adjuncts. The effect of the whole is light and elegant. The other, 1,758-'55, is arranged for a deeper basin, or bowl, than the last, or one which would go within the ring, and rest upon a triangular base, that forms the top of the tripod support. The steel supports and scrolls are not so elaborate as the last quoted example, but the lines are equally well arranged. The tripod is fixed to a base of wood of a decorative triangular form, and an admirably carved figure of a satyr, also in wood, of varied design and pose, is seated upon the main scroll of each leg.

Both those examples are very suggestive of suitable decorative works in metal for modern use, such as flower-stands, card-tray stands, &c.

There are only two examples of lamp-pendants, but both are of a high class alike in design and execution. An early specimen of seventeenth-century German work, 870-'68, is one of the most suggestive and decorative pieces of wrought-iron work in the collection. It is between 7 and 8 feet long, and from 3 to 4 feet wide in the centre. The main stem is twisted in four strands, so to speak, of square iron. This is crossed at right angles by a foliated bar, the angles being concealed by a boldly executed rosette in *repoussé* iron. Scrolls of symmetrical arrangement start from the centre thus formed, and from these spring admirably wrought flowers also in *repoussé*. The most remarkable decorative feature of the work, however, is the result produced by a series of spirals of iron forged round and running inside the grooves of the foliated scrolls. Thus the effect is given of a small and continuous spiral running along, and at right angles to, the main line of a larger spiral. By this means great strength and decorative effect is gained in one operation. The hook from which the lamp would hang is a swan's head and neck in forged and chiselled iron.

A very similar treatment is found in 170-'65, also a German example of seventeenth century. The decorative effect, however, of this specimen is enhanced by gilding the smaller spirals, and painting the scrolled foliations a greyish blue: possibly at one time the blue may have been of a bright tint. The flowers and rosettes are also gilt, and relieved in certain points with red. The result, though more ornate, has not the simplicity and elegance of the first-named example, which it is only right to say was presented to the Museum in 1868 by Mr. George Weeks, of Isleworth.

There are only two candlesticks requiring special notice, and these are of a rude and primitive character. The design, however, of both has been carried out with skill and considerable ingenuity of adaptation. They are of the same date, about 1600, and are of German workmanship. The most decorative, 4,269-'57, has a trefoil flat base decorated with an imperial eagle in *repoussé*. From this an ornamental pillar issues, having a finial and scroll at the top, from which a subsidiary scroll depends to serve as a handle. The socket for the candle is supported by an elaborately forged and chiselled scroll ornament of excellent design. The socket

itself is simply a flat ring in the centre of which a spring rises out of the scroll ornament below, and the candle would be inserted between the ring, which is concave on one side, and the inner curve of the ring. The other candlestick, 4,270—'57, is much less ornamental; a wrought-iron pillar, forged square, rests upon a base formed of a sheet of iron wrought in the shape of a leaf. This is supported on three legs. To the pillar a scroll is attached, and thus supports the socket by a sliding arrangement, the lower end of the scroll acting as a spring to tighten the action of the sliding socket as it moves up and down.

These two candlesticks are worthy of study by painters of sixteenth and seventeenth-century historical subjects, as throwing considerable light on the use of candles for artificial illumination at those periods.

SECTION IX.—TOMBS DECORATIONS.

The extent to which decorative iron-work was employed in the construction of the external embellishment of tombs during the fourteenth, fifteenth, and sixteenth centuries can only be understood and appreciated by those who have made it a special business to note objects of this class in connection with the art and architecture of that period. There is only one example, however, at present in the South Kensington Museum; and the acquisition of others will be difficult, from the fact that when such works have been removed from the cathedrals and churches to which they originally belonged they have been hid away in crypts, and out-of-the-way places; thus perishing from damp and decay, or becoming so defaced by oxidation as to render them worthless as examples of decorative Art. Since the period at which the value of this class of mediæval Art-work was more recognised, it has been deemed a species of sacrilege to remove them from their original positions, and when restoration has not injured them, they have, at least, been cared for to the extent of an occasional cleaning, and preservation by oil or varnish. It is not likely, therefore, that many will, in future, find their way into public museums.

The specimen, 47—'67, now at South Kensington, was brought from Snarford Church. It consists of one side of a hearse, or frame, for supporting the canopy over a tomb, and nine fragments of other portions of the same work. Three of the latter are buttresses in forged iron; and another fragment is a column, evidently from one of the angles, forged square, with a twisted finial and ball. The other fragments are decorative details of the sides and the end.

The side of the hearse, which is so far complete as to show the character of the whole design, is formed of a balustrade of twisted iron, that is, of bars forged together as a rope. Along the base runs a tracery of charming design and execution, and along the top is a brass plate with a Latin inscription in raised fifteenth-century English letters. Above are a series of admirably-designed and skilfully-forged ornaments, in the manner of finials, rising from a trefoil tracery in forged iron.

We here conclude the series of articles on the decorative iron-work of the South Kensington Museum. In addition, however, to the objects noticed in the respective sections, there are a considerable number of miscellaneous examples of a high class, the examination of which will well repay the students of decorative Art in its application to metal-work, but which space will not allow of mention in detail.

GEORGE WALLS.

PRIZE DRAWINGS AT SOUTH KENSINGTON.

A COLLECTION of selected or prize drawings, by the pupils of the various schools connected with the Department of Science and Art, has been exhibited at South Kensington, in the Gallery over the Meyrick Armour Collection. It is impossible to examine this series of drawings without becoming aware that

a very powerful and wholesome impulse has been given to the study of the arts of design among us. It does not require a very long memory to recall the appearance of drawings, on the walls of the Royal Academy, far inferior to some of those which are now produced by pupils of different provincial and metropolitan schools. The competition is not confined to drawing alone; it includes painting in monochrome and in colours, in oil and in water-colour. Nor have the directors of this competition shrank from a yet more severe test of the capabilities of their pupils—a test, indeed, which no pupil can be expected satisfactorily to undergo. In the ante-chamber to the gallery is a group of casts, at which the visitor gazing with a feeling of puzzle. They are, it would at first seem, well-known figures: the Venus of Milo (a statuette), the head of the Belvidere Apollo, Seneca, the torso of Laocoön, and similar subjects; and yet there is something about them inexplicable. It is not carelessness in casting, for the figures come out sharply from the mould. What is it that broadens the nose of Apollo, and smooths the thoughtful wrinkles of Seneca? When you find that these casts are taken from prize models, copies of the antique, the affair is intelligible enough. Nothing could be better for the education of the pupils. As to the other branch of the subject, the education of the public, we suggest that when the prizes have been allotted the casts should be destroyed.

The instruction given in the Schools of Design is divided into twenty-three stages, the first being that of simple mechanical drawing with the aid of instruments. It is characteristic of the object kept in view by the Department, that portraiture from life, anatomical studies, and figure-drawing in general, only rank as inferior, or intermediate, steps, in a course of which the highest stage is that of Art applied to design. Thus the fine bearded face of a man wearing a shadowy hat, which Miss Maria Thorp sends from Cork, and the charming head of a young woman, by Miss Donkin, from Oxford, receive only local competition prizes. The same distinction is awarded to a child's face—painted (according to the title) in sepia—from Dundee, a copy of a photograph, which is a work of rare merit. But a national gold medal (of which two only are offered) is awarded to a set of designs for cups and saucers. Very delicate they are, no doubt, and in very correct keeping, but the Art which is thus cultivated is, after all, rather a handmaiden than a goddess. One cannot but feel that to postpone a portrait to a tea-cup has a tendency to teach the pupil to look at Art as merely a commercial furtherance of the manufacturer, rather than as the ennobling genius which presides over the inspiration of the poet, no less than over the works of the painter, the sculptor, and the architect.

The gold medals offered were ten: one for study from the antique; one for modelling from the antique; one for painting still life from nature in oil or water-colour; six for the best designs in the three classes of architectural drawing, surface decoration, and plastic art; and one for a class not included in either of the above: twenty silver and fifty bronze medals are added.

The architectural class is, as might be expected, the weakest, the prize design being rather commendable for execution than for idea. Lincoln sends the best architectural drawing (not original), a compartment of the arcade in the aisle of the choir, which has received a bronze medal. A gold medal has been given for a dead pigeon and thrush, from South Kensington School. The same school has well earned a silver medal for a most characteristic drawing of the Venus of Milo. A colossal head of Minerva, only rewarded with a local prize, is the boldest drawing in the exhibition. Designs for silk and for lace, for papering and for carpeting, for book-binding and for jewelry, for carving and for porcelain, complete a series of efforts which are creditable, in a very high degree, to both pupils and masters. Most of the prizes seem to be borne off by the gentler sex.

OBITUARY.

THOMAS ORLANDO SHELDON JEWITT.

THIS admirable engraver, whose works have for more than half a century been so familiar to the world, and whose signature of "O. Jewitt" has been well known for so long a time, died at his residence, Clifton Villas, Camden Square, London, on the 30th of May, in the seventieth year of his age.

Mr. O. Jewitt, who was born in 1799, was the second son of the late Mr. Arthur Jewitt, of Duffield, in the county of Derby (of the Yorkshire family of Jewitt), by his wife, Martha Sheldon, and author of the "History of Lincoln," "History of Buxton," and many other works, including some standard Manuals on Perspective, on Geometry, &c.; his eldest brother being the late Rev. A. G. Jewitt, author of "Wanderings of Memory," and other works; and his youngest—very many years his junior—being Mr. Llewellyn Jewitt, F.S.A., whose name is known as a contributor to the pages of the *Art-Journal*, and as an antiquarian writer.

Mr. Orlando Jewitt was entirely a self-taught engraver. In his earliest boyish days he evinced considerable taste and skill in drawing; a taste in which he was, fortunately, much encouraged by his father, himself an amateur artist of no mean skill, and a man of faultless taste, and who himself attempted wood-engraving along with his other accomplishments. Sixty years ago wood-engraving was, with the exception of those produced by Bewick and some of his pupils, an art but little practised, and that little without much artistic success. While quite a boy he attempted this art, with such tools as he could get made, and with such materials as his own resources could supply, studying the art entirely from prints, and using his own inventive genius, and the aid of his talented father, to produce such effects as he desired; for he never in his early life saw an engraver at work, and never received the smallest instruction from any one. Many of his early wood-cuts were engraved upon pieces of pear-tree wood, apple-tree wood, and some even upon holly, being the closest grained woods he could get until he procured box-wood. In 1815, when only in his sixteenth year, he illustrated with many wood-engravings his eldest brother's—himself only a youth of twenty—"Wanderings of Memory," which was published in that year. These illustrations, which would now be considered extremely rude, evinced considerable skill as being the productions of a mere boy, and of one who had "picked up the art" in so unaided a manner; and from this time forward he continued to devote himself untiringly and assiduously to the art; practising also, as did his father, etching on copper, and aqua-tint engraving.

Fifty-two years ago his father, Mr. A. Jewitt, who had previously published several topographical works, projected and published the *Northern Star; or, Yorkshire Magazine*—a monthly magazine devoted to the arts, biography, topography, literature, antiquities, &c., of Yorkshire and the adjoining counties—and this was mainly illustrated by him (O. Jewitt, then in his eighteenth year) both with etchings, aquatints, and wood-engravings. Having determined upon making the art his profession, and being repeatedly asked to undertake illustrations for various works, &c., he from this time forward devoted himself entirely to wood-engraving, in which he ultimately

became not only a proficient himself, but taught four of his younger brothers, besides other pupils, among whom was Professor P. H. Delamotte, of King's College.

In 1818 the family removed from Yorkshire, where they were then residing, to Duffield, near Derby; and here the young artist continued his profession, gradually extending his connections, and working his way up to fame, being sought after far and near to illustrate topographical and other works. Here it was that the connection, which has lasted till his death, between himself and Mr. Parker, the architectural publisher, of Oxford, commenced, and here it was that the illustrations for the "Memorials of Oxford," the first editions of the "Glossary of Architecture," the "Domestic Architecture of England," &c., &c.—works by which the names of J. H. Parker and O. Jewitt will be long known—were executed. In 1838 Mr. Jewitt removed to Oxford, settling at Headington, near that city, it being deemed more convenient for his professional labours that he should be near to the firm with which he had become so closely connected. Here he remained several years, and ultimately removed to London, where he resided to the time of his death.

As architectural engraver and draughtsman, Mr. O. O. Jewitt had for many years stood at the head of his profession—a position to which he was fully entitled by the fidelity, the beauty, and the delicacy of detail of his work. It were needless to attempt to enumerate the immense number of works which he wholly or partially illustrated. It is sufficient to say that the many architectural and antiquarian works published by Mr. Parker owe a fair share of their fame to the part he took, not only in their artistic, but in their literary preparation; and that among the others of his most successful works may be named Murray's "Cathedrals," Scott's "Memorials of Westminster Abbey," Mr. Street's works on Venice and Spain, and numberless others, published by various firms. The engravings he executed for some of the earlier numbers of the *Building News* are really fine: in delicacy and solidity of work they rival steel-plate work. Two of them we have framed and hanging before us as we write: one of them is "The Grand Entrance to the Inner Court of Burleigh House, Northamptonshire;" the other "A Tomb in the Monastery of Farral, Segovia." Mr. O. Jewitt was an active member of the Oxford Architectural, and of other Societies; and was a member of the Archaeological Institute, to whose journal he contributed some papers. He also contributed occasionally to other publications.

Mr. Jewitt was an accomplished naturalist, an enthusiastic botanist, and a dear lover of nature. His illustrations to Harvey's "Seaweeds," to Bentham's "British Flora," and to Reeve's "Land and Freshwater Mollusks," are sufficient to show that he was as much at home in all the details of natural history as he was in those of architecture. In the latter of these works almost all the slugs and snails were captured by himself and drawn by him from the specimens themselves. He had during his life made large entomological and botanical collections. He was a man of the most retiring and exemplary habits, and his loss will be much felt.

[We have several other notices in type, but are compelled to postpone their insertion to the following month.—ED. A.-J.]

THE PORTRAIT-PICTURE OF THOMAS WRIGHT.

'THE CONDEMNED CELL' is the title of a picture painted by Mr. C. Mercier, in honour of Thomas Wright, known as "The Prison Philanthropist," at the request of the committee of a large body of subscribers desirous of commemorating the labours of Mr. Wright in the noble cause which seems to have been the chief purpose of his life. Two copies of the painting have been made; and the three are, or will be, distributed thus:—one in the Guildhall, London; one in Manchester; and the third in Salford, where the movement originated. Mr. W. T. Davey is about to execute a large engraving of the subject; and an impression of the plate is to be given to "every prison, ragged school, refuge, and reformatory in the kingdom." Its value as teaching a great moral lesson has been earnestly advocated by many eminent divines and public writers. Mr. Wright, who in his earlier, and, indeed, in his later days, worked in a Manchester iron foundry, is now in his ninetieth year. During a term long exceeding half a century, he has been occupied in his mission of mercy, and many hundreds of reclaimed wanderers from the paths of rectitude testify to the good and lasting effects of his ministrations. About thirty years ago a public subscription, headed by the Queen with a donation of £200, was raised, and sufficient funds were collected to purchase for him an annuity of £200; but freedom from pecuniary anxieties and manual labour only quickened this modern Howard to greater diligence in his Christian work, which he yet pursues with the enthusiasm of his manhood's prime, if with diminished physical strength.

The picture, presented by the subscribers to the City of London, was accepted by the Lord Mayor and Corporation, at the Guildhall, with forms and ceremonies hitherto unknown in the great capital of the world. It tells well for Art-progress; for Art has had no such honour conferred upon it in England within actual memory. Certainly, the laudation mainly appertained to the good and great old man—the hero of the day—a day labourer for bread, whose life has been spent in acts of mercy, and whose name is high on the list of those who "loved his fellow men." He is not represented as Lord Shaftesbury saw him, "wearing a paper cap and fustian jacket, and besmeared with evidences of his daily toil;" but his hand rests on the head of a condemned prisoner, whose way to eternity has been "smoothed" by the Book which the philanthropist holds in his other hand. The picture, the figures in which are life-size, will hang side by side with portraits of renowned soldiers and statesmen in the Guildhall of London City,—by many, more revered and beloved than "they all;" and London has done itself honour by according honour to one who has fought many battles and won many victories in the cause of his Master, Christ. The event is one that should not be passed over in silence; it may be classed among the most startling, yet encouraging, incidents of our time, and when it is entered in the chronicles of the City, there will be no story there more to its true glory. The artist, Mr. Mercier, obtained also his share of applause: the picture is a work of very great merit: a striking likeness, and is in all respects worthy the high distinction conferred upon it.

THE SONG OF THE SHIRT.

FROM THE STATUE BY MARSHALL WOOD.

MR. TOM HOOD, jun., in his prefatory remarks to the collected works of his father, says:—"The appearance of 'The Song of the Shirt' was, undoubtedly, the first thing that drew attention to Hood as a serious poet of great power. Its success was immediate and immense, and its author was not unnaturally proud of it, and of the good it worked for those on whose behalf it was written." Certainly the sensation caused by this most pathetic poem—pathetic even to sublimity—was universal, and set all classes thinking of the hardships endured by the poor needle-women; and there is no doubt it led the way to legislative enactments, which, so far as the law can take cognizance of compulsory labour in the workshop, has greatly ameliorated the condition of the employed. But the "shirtmaker," and others of a similar class, such as the "woman-tailor," come not within the range of workers whom the law guards against oppression, even when submission to the yoke is voluntarily yielded to—but, from necessity: their workshops are their own miserable dwellings, and it is to the tenants of half-furnished rooms and attics that Hood's immortal poem especially applies.

Whether or not to perpetuate in marble an ideal type of this miserable class of our fellow-creatures, is a question of taste. To contemplate such an object can never yield gratification, though it cannot fail to enlist in its favour commiseration, resulting, perhaps, in efforts to remedy the evil, of which it stands a lasting rebuke. Art has various missions to fulfil; she has to teach lessons of wisdom, of benevolence, of noble and heroic deeds, no less than to minister to the delights of the eye; and the lesson Mr. Marshall Wood's tearless figure would inculcate, is one of sympathy for the miserable. The success of the sculptor's personification gives additional power to the appeal. It was possibly no mere fancy to exhibit the seamstress as but half-clad: it is more than likely that in her "home" such is her normal condition. Fatigued with her daily toil, she has thrown the work on which she is engaged listlessly across the knees; and with one foot resting on a straw hassock, and leaning her half-crazed head on her hand, realises painfully the woman's soliloquy:—

"Work—work—work!
From weary chime to chime,
Work—work—work!
As prisoners work for crime;
Band, and gusset, and seam,
Seam, and gusset, and band,
Till the heart is sick, and the brain benum'd,
As well as the weary hand.
* * * * *
"Oh! but to breathe the breath
Of the cowslip and primrose sweet—
With the sky above my head,
And the grass beneath my feet—
For only one short hour
To feel as I used to feel,
Before I knew the woes of want
And the walk that costs a meal!
"Oh! but for one short hour!
A respite, however brief!
No blessed time for Love or Hope,
But only time for Grief;
A little weeping would ease my heart,
But in their briny bed,
My tears must stop, for every drop
Hinders needle and thread."

Were it not that the public exhibition of such a statue would be a disgraceful protest to our social economy, the proper place for this painfully impressive work would be in the neighbourhood of some one of our great "marts of industry."



The Song of the Shirt.

ENGRAVED BY W. ROFFE, FROM THE STATUE BY M. WOOD.

LONDON: VIRTUE & CO.



BRITISH ARTISTS:
THEIR STYLE AND CHARACTER.
WITH ENGRAVED ILLUSTRATIONS.

NO. LXXXV. EDWARD WILLIAM COOKE, R.A., F.R.S., &c.



BIOGRAPHICAL sketch of this eminent and justly popular marine-painter would necessarily be imperfect if it did not speak of him as a man of science as well as an artist; for his attainments in other pursuits than that in which he is most widely known have gained him admittance into many of the most distinguished learned corporations. He is son of the late Mr. George Cooke, the celebrated landscape-engraver, and was born at Pentonville, London, March 27th, 1811. Inheriting from his father a feeling for Art, we find him at a very early age exercising his tiny fingers in copying the animals engraved in Barr's edition of "Buffon," and the woodcuts in Bewick's works; and also in making wax models of animals and of boats, &c. His talent for drawing must indeed have been precocious; for before he had reached his ninth year, he was engaged in drawing upon wood several thousand plants from nature, in the nursery grounds of Messrs. Loddiges, Hackney, to illustrate Loudon's "Encyclopaedia of Plants;" these were followed by about four hundred drawings in water-colours, which the boy-artist subsequently etched for Loddiges' "Botanical Cabinet." It would naturally be supposed that amid so much laborious occupation the general education of the boy must have been neglected: it was not so, however, for he was sent to school at Grove House, Woodford, a fine old hunting-lodge of Queen Elizabeth, where his pencil was not forgotten among other studies, the "bits" of architecture, the carvings, the decorated

ceilings, quaint fire-places, heraldic arms, &c., &c., affording numerous subjects for the exercise of his talents.

At fourteen years of age these talents, diverse as they had hitherto shown themselves in their development, were concentrated upon ships and boats. The acquaintance of the late Clarkson Stanfield, R.A., led to his making for him sketches of boats, anchors, fishing-baskets, and gear of all kinds: of these objects he produced a vast number of drawings in the year 1825. But in order to render himself thoroughly acquainted with ships and river-craft, he studied under Capt. Burton, of the *Thetis*, West-Indiaman, making many hundred sketches in the Docks, Pool of the Thames, and lower down the river. In the same year (1825) he tried his juvenile hand in oil-painting, the subject being the sign of the 'Old Ship Hotel,' Brighton. This first picture is still in Mr. Cooke's possession. He then took up the study of architecture under the elder Pugin, but which he gave up for boats, commenced a series of fifty etched plates of Shipping and Craft, executed on copper; these were published at intervals during three successive years, and were followed by twelve plates, on copper, entitled 'Coast Sketches,' and by several others, published under the name of 'The British Coast.' All of them found favour with the public, and are yet sought after by collectors of marine-prints for their truth of nature and artistic rendering. A large portion of the summer and autumn of 1826 was passed sketching on the south-east coast of England, and as far north as Cromer, and of views in London and its vicinity. His first oil-picture from nature was painted this year; it was a small work, a view of Broadstairs, and it found a purchaser in the late Mr. James Wadmore, of Stamford Hill, the well-known amateur, at the price of eight pounds. At the sale of Mr. Wadmore's collection, a few years ago, this picture realised seventy-eight pounds. Several others, also painted from nature,—views on the Isis at Oxford, and on the Isle of Wight coast, followed this at intervals during the subsequent three or four years. Between 1826 and 1831, when the new London Bridge was being constructed, Mr. Cooke made, with the aid of the *camera lucida*, seventy drawings of the operations, including the demolition of the old bridge.



Drawn by E. M. Wimperis.]

THE DOGANA AND CHURCH OF STA. MARIA DELLA SALUTE, VENICE.

[Engraved by J. and G. P. Nickalls.

Twelve of the principal of these subjects he engraved on large copper-plates, and published them, with letterpress by the late George Ronnie, C.E., entitled "Old and New London Bridges." These plates are held in much estimation. During the removal of the Egyptian Antiquities from the old to the new rooms of the British Museum, he made a series of sketches of the operations and machinery for the late Mr. Edward Hawkins.

In 1830 he started on his first Continental trip, spending several months in Normandy, in making water-colour drawings at Havre,

Rouen, the banks of the Seine, &c.; and in 1832 he executed a series of pencil-drawings of carved figures for the late Earl De Grey. Between 1832 and 1844 his "sketching-ground" was the Channel Islands, Scilly, Cornwall, Scotland, Ireland, Normandy, the coasts of France, Belgium, and Holland. The last-named country he visited sixteen times, and took advantage of the opportunity to make copies of pictures at Amsterdam by Ostade and Van der Velde. In 1845-6 more than a year was passed in Italy, on the Riviera, Rome, Naples, Capri, Calabria, &c., painting

oil-pictures on the spot, and making a very large number of sketches in pencil. Mr. Cooke's more recent trips have been to Venice, where he painted during fifteen seasons; to the Adriatic, the east and south coast of Spain, Gibraltar, Cadiz, Seville, Madrid, also in Morocco, on the coast of Barbary, in Friesland, North Germany, and the Baltic, Denmark and Sweden: and as a member of the Alpine Club, he made numerous drawings on the higher Alps, in Switzerland, Piedmont, &c. Nor must we omit to mention that on the laying down of the first Atlantic cable he spent six weeks on each occasion at Valencia, and on board the *Agamemnon*: here he commenced his series of highly-finished pictures in oil to illustrate the chief geological features of the British coast.

We have entered upon these details—possibly some may think unnecessarily—to let our readers know how industriously this artist has been occupied from his very earliest childhood in qualifying himself for the Art he professes; and also to show the range of country where he has studied. And if it be asked what results have followed all these years of travel by land and by sea, and all the close observation of nature and of marine and land architecture, the reply must be sought in the series of paintings which, scarcely without a year's intermission, have hung on the

walls of the Royal Academy and the British Institution for a period extending to one-third of a century.

It has been already stated that he made his first Continental trip, to Normandy, in 1830, and that two or three years afterwards he revisited the country which gave him the subject of one of the two pictures that were his earliest contributions to the Royal Academy in 1835. This was 'Honfleur Fishing-boats becalmed,' Havre in the distance; its companion was 'A Hay-barge, off Gravesend.' In the three succeeding years he exhibited, among others, 'Mending the Bait-net, Shanklin'; 'French Sloops, &c., off Granville'; 'Collecting Sea-wood in St. Aubyn's Bay, Jersey,' 'Dutch boats on the Y, near Zaandam.' The British Institution, now unhappily no longer in existence, was always considered a kind of nursery for young painters to try their strength; and it was in our notice of the exhibition of 1839, the year in which the *Art-Journal* was established, that we thus wrote:—"Mr. E. W. Cooke exhibits some exquisite landscapes; the most interesting of which are a series of pictures of Rembrandt's Mill, near Leyden, taken under various aspects, within and without; and two cabinet 'bits,' 'Sorting Shrimps' and 'Dutch Boats.'" But in the following year his contributions extorted from us still higher praise:—"No. 44, E. W. COOKE, 'Calais



Drawn by E. M. Wimpole.

H.M.S. "TERROR" IN THE ICE OF FROZEN STRAIT, APRIL, 1837.

[Engraved by J. and G. P. Neale.]

Pier—Sloop returning to Port,' one of the best works in the exhibition; a work of which the English school may justly be proud. It is as true to nature as nature is to herself. Mr. Cooke has this year established his reputation; he exhibits largely, and, without an exception, all his pictures are excellent. No. 174, 'Scheveling Sands,' and No. 188, 'A Dutch Fish-waggon,' have both groups of figures exquisitely painted; every part is carefully finished, and the effect of the whole is admirable." To the same gallery he sent, in the year following, four pictures, three of which were sold soon after the exhibition opened: two of these, 'Mont St. Michel—Peasants returning to Pontorson on the Approach of the Tide,' and 'French Herring-boat running into the Port of Havre-de-Grace,' realised 160 guineas each,—a large sum at that date, and for the works of a comparatively young painter: the first of the two named was purchased by the late Marquis of Lansdowne. The directors of the Institution awarded to the painter one of the four prizes offered for works of distinguished merit. 'Shrimpers and Monitois on the Sands of St. Michel, Normandy,' exhibited at the Academy in 1843, was, perhaps, the best picture he had hitherto produced.

Referring to the notes appended to our catalogues of the Academy exhibition from year to year we find that Mr. Cooke's

contributions are almost invariably spoken of in highly eulogistic terms. There is a point beyond which an artist, whatever his capacity, can scarcely be expected to go; and when one has reached undisputed excellence, his power of progress has attained its limits. And thus it is, that for the last quarter of a century, Mr. Cooke has annually placed before the public a succession of pictures which, whatever the localities or the objects they represent—and these are sufficiently diversified—manifest powers as a marine painter that have elicited from time to time unequalled admiration even from the most exacting critics. A few only of these can be enumerated here.

Taking first his Dutch and North Sea pictures: 'A Dutch Calm' (1849) is beautiful from the profound tranquillity that pervades every object; the sails of the group of boats on the left hang listlessly, the glassy surface of the water is unruffled by a single ripple, and the very clouds indicate that not a breath of air could be felt in the upper regions. As a contrast to this we may point out, 'A North Sea Breeze on the Dutch Coast—Scheveling Fishermen Hauling the Pinch out of the Surf' (1855), a large composition, wherein everything shows active motion; the wind is off the sea, and the surf is making a breach over the boat forward. The work unites the artist's earlier freshness of style with his matured experience. 'Thunder-cloud passing over

the Dutch Coast—Tide on the Turn' (1857), shows little else than a long stretch of sandy shore, with a fishing-boat and figures, but all painted with masterly effect, and thorough minuteness of detail; this latter quality is strikingly visible in all Mr. Cooke's works. A bright and sunny picture is 'Zuyder Zee—Fishing Craft in a Calm' (1860), painted with great truth, and in most agreeable harmony of colour. To these may be added 'Broekhaven, a Fishing Port of the Zuyder Zee' (1842); 'Antwerp, from the Scheldt—Morning' (1844); 'Dutch Fishing-boats off the Booms, Amsterdam' (1850); 'Dutch Fishing-pinnicks of Egmont-aan-Zee hauling off Shore' (1854); 'Dutch Trawlers at Anchor,' and 'Catalan Bay, Gibraltar' (1863),—the latter not only beautiful as a picture, but extraordinary as an example of geological painting; 'Ruins of a Roman Bridge' (1863), and the huge skeleton whale, under the title of 'A Visitor from High Latitudes,' a singular and striking work, with many others.

A noble picture by this artist, 'The Goodwin Light-Ship—Morning after a Gale,' exhibited at the Academy in 1857, was thus spoken of by Mr. Ruskin at the time:—"Very awful, after we have looked at it a little while; at least that bronze vessel is so to me—a ship that is not, and yet is—the true spectre ship, whose sight is destruction; nor less so the skeleton of the boat

with the wild waves sifting through the bones of her, and the single figure waiting on the desolate ship's deck, and saved by its faithfulness."

It is a wondrous change of scenery from the low coast of Holland and the rough waves of the North Seas to the quiet waters of the Adriatic and the picturesque architecture of Venice, of which Mr. Cooke has, during the last twenty years, given us so many beautiful examples. The "Calm sea-glories of Venice," to adopt Mr. Ruskin's phraseology, have found skilful and poetic delineator in the artist whom Backhuysen and Van der Velde would have welcomed in Holland. These Venetian pictures are so numerous as to preclude even a bare enumeration of them without far exceeding our prescribed limits; but what is specially noticeable in them is that Mr. Cooke here shows himself as truthful in representing the architecture of these palatial residences and magnificent ecclesiastical edifices as he does in that of a Dutchman's pinnick or an English fishing-boat. Then, too, he has occasionally exhibited pictures of Rhenish scenery, Cologne, Coblenz, Ehrenbreitstein, views on the African coast, and that of Spain: our own has been almost neglected by him.

The three subjects Mr. Cooke has afforded us the opportunity of engraving are very diversified. The first, 'THE CHURCH OF STA.



Drawn by E. M. Wimperis.]

FRENCH LUGGER RUNNING INTO CALAIS HARBOUR.

[Engraved by J. and G. P. Nicholls.

MARIA DELLA SALUTE, VENICE,' exhibited in 1862, is a bright, silvery, daylight scene, clear and transparent in colour. He has occasionally painted the same subject under the effect of sunset. What a contrast to it is offered in the next subject, 'H.M.S. TERRON IN THE ICE OF FROZEN STRAIT, April, 1857.' Here we have a more vivid idea of the awful perils of arctic navigation than any written description can afford: it is a scene of utter desolation, which almost freezes the current of the blood to look upon. In arrangement of materials and truth of execution the picture is a masterpiece. It was exhibited at the Academy in 1860. A contrast to both the above is the 'FRENCH LUGGER RUNNING INTO CALAIS HARBOUR,' exhibited in 1854. Here all is life and motion; clouds, water, and vessels battling with stormy wind. Waves were never painted with more vitality and freedom than here.

It was remarked at the outset of this notice that Mr. Cooke is entitled to be considered as a man of science as well as an artist. In his various journeys he collected a large mass of botanical specimens, and objects of natural history, mostly marine. He has devoted much study to this science, and especially to the growth of ferns under glass, and in "Ward's Cases;" and also to the study of the microscope, inventing the object disc which bears his name, and is well known in the scientific world.

Another of his favourite pursuits has been the collecting objects of Italian medieval Art, and latterly forming a large and valuable collection of Venetian glass, many examples of which are now on loan to the South Kensington Museum. He was elected Associate of the Royal Academy in 1851, and member in 1864, and a Fellow of the following scientific societies:—The Royal Society, Linnean, Geological, Zoological, Geographical, Microscopical, Edinburgh Archaeological, and Graphic; a member of the British Association, the Architectural Museum, at which he delivered the inaugural lecture, when the association was first established in Canon Row; and also a member of the Athenaeum, Fine Arts, Alpine and Royal Society Clubs. The Royal Academy of Stockholm and the Academy of the Belle Arti of Venice have enrolled him among their members.

We must not omit to notice that Mr. Cooke has shown great interest in the Life-boat Institution, his semi-nautical life calling forth strong sympathy with those exposed to the dangers of the seas. We believe that the "Van Kook" life-boat, on the North Deal station, was his liberal gift to the society: a picture of it rescuing the crew of a barque on the Goodwin Sands was painted by him, and exhibited at the Academy in 1866.

JAMES DAFFORN.

CASKET PRESENTED TO
CHARLES JAMES MONK, ESQ., M.P.

DOUTLESS many of our readers are cognizant of the fact, that it is to the untiring labours of Mr. Monk, one of the members for Gloucester, in the House of Commons, her Majesty's revenue officers owe their admission to the ranks of electoral voters, a privilege from which even the first Reform Bill had debarred them. Through Mr. Monk's strenuous efforts alone the Bill which confers on them parliamentary franchise has recently become law; and in acknowledgment of his valuable services a general desire was expressed that there should be conveyed to this gentleman some token of the gratitude entertained for him by the thirty-six thousand officers of the Government whom his exertions had caused to be placed on the electoral roll.

Mr. Monk, however, declined to accept any testimonial whatever, and consented only to receive an address from the committee who had undertaken the task of procuring subscriptions. These gentlemen, as they were prevented by the expressed desire of the hon. member—a feeling of delicacy that is most creditable to

him—from accepting such equivalent for services rendered as they wished to offer him, determined to embody the address itself in a form that would make it an heir-loom in his family. They entrusted the carrying out of their plan to Messrs. Marcus Ward and Co., of the Ulster Works, Belfast, who have also an establishment in London. This firm, whose beautiful and artistic productions we have alluded to and engraved on former occasions, has long given special attention to such works as that required by the committee. The address to Mr. Monk made its appearance in the form of a volume, designed and executed by Messrs. Ward. It is written on panels of vellum, in Church text enriched with elaborate illuminated work, rivaling the best productions of mediæval time in design and execution. Each leaf, or panel, contains a view of some building which has reference to the circumstances that called forth the presentation; as, the three Revenue Departments, the Custom House, Houses of Parliament, &c., &c.: at the end of the book are autographs of the committee. The binding of the volume is superb; but it is to the beautiful Casket which enshrines it that we would now more particularly refer: the engraving here introduced shows its character. It is entirely of leather-work, in Levant morocco:

the ornament is produced by a mosaic of coloured leathers intermingled with rich gold tooling: the form of the casket and the harmony of colours are equally commendable, and the whole is peculiarly adapted to the purpose intended; the decorations being entirely after the manner of the old bookbinder's craft. The ancient parchment-scroll is thus superseded by the adoption of the modern book-form, even as the scroll-records themselves gave way to the vellum-bound volumes of monastic libraries.

The idea of a testimonial taking the form of a book of this kind is both novel and good, and will probably, under conditions of a similar kind, come into general use. The volume is, in fact, *the testimonial*, and would, doubtless, be more acceptable to many *than* their friends "delight to honour" than the costly piece of plate which, if it survives the vicissitudes of time and fortune, is too often valued by posterity only by its weight of silver or gold; while the circumstances it was intended to record are forgotten. Great credit is due to Messrs. Marcus Ward for the originality of their idea, so successfully worked out by their own Art-workers in Belfast. Such an example deserves not only to be commended, but also to be followed.



ROYAL HIBERNIAN ACADEMY.

THE FORTIETH EXHIBITION.

It may startle some of our readers to know that this society is forty years old; more than that, indeed, for it has not had an exhibition every year since its foundation. We cannot say it has "flourished;" but it has undoubtedly kept alive the Art-element in Ireland, and given an impetus to artists who afterwards found more productive "patronage" in England than they did in their own country.

The history of the Academy is thus briefly told. It was incorporated by Charter of his late Most Gracious Majesty George IV., in the year 1824, re-organized under a new Charter in 1861, and enlarged to Thirty Constituent Members. It was originally endowed with an Academy House and suitable Exhibition Galleries through the munificence of one of its own Members, the late FRANCIS JOHNSTON, Esq., Architect, and President of the Academy.

A gallery for the reception of antique statues and modern works of sculpture was supplied in 1830 by Mrs. JOHNSTON, widow of the late President, FRANCIS JOHNSTON, Esq., who, having purchased ground adjoining, erected thereon a very appropriate additional edifice, and presented it gratuitously to the members of the Institution.

This aid was indeed absolutely necessary, for, although it receives from Government annually £300, without such assistance it could not have continued to exist.

The president, at this time, is Thomas A. Jones, Esq., an artist less known to fame than

his immediate predecessor, Catterson Smith. Unhappily, the unsettled condition of Ireland is, and has long been, hostile to the fostering and encouragement of Art, and Irish artists, like the Blakes and O'Donnells, of whom the poet sings, are too much compelled to seek, if not always to find, among strangers "the repose that at home they had sought for vain." But that the "strangers" cordially welcome them is sufficiently proved: among the most esteemed and honoured of the painters and sculptors of the Royal Academy and other societies in England are men who were born and educated in Ireland: they have found the Saxons their warmest friends and "patrons."

The Fortieth Exhibition is creditable to the school: aided by several valuable loans (especially the Powerscourt, Turner, and the contributions of the Lord-Lieutenant, J. A. Aitkin, Esq., and others), the collection in Abbey Street has been made agreeable and instructive.

Our remarks may be limited to the productions of native artists: generally they "hold their own" side by side with their English and Scotch competitors.

Among portraits, we may name first those of Mr. CATTERTON SMITH: the painter is surpassed by none of those who exhibit in London. His successor, Mr. JONES, is a large contributor—sending no less than a dozen works—the best of which are a lovely Irish girl, "A Fair Student," and a most touching picture entitled, "All that's left of him." A portrait of Dr. Lyons is a powerful production, by J. B. BRENNAN, of Cork.

In landscape Art the Exhibition is very promising: we could see few "sketches" anywhere of greater merit than those of Mr. B. COLLES WATKINS—principally of Killarney and its ad-

jacent scenery. Some bold, vigorous, and effective works are contributed by an honorary member, Dr. MOORE, of Belfast. The paintings of J. R. MARQUIS are of great excellence. There also are copies, chiefly from nature, at all beautiful Killarney: the father and brother Gary are valuable aids in this important department. Three or four pictures, also of Killarney, by VINCENT DUFFY, are of marked merit. A work of great promise is one in North Wales, by W. M'EVOR; while three or four sea-scapes, by EDWIN HAYES, would attract notice and receive applause in any exhibition in any country. We may also mention in terms of approval and respect the contributions of AITKEN and BEAULIEU.

There are some works of more pretentious character, manifesting thought and study: such is "A Bivouac," soldiers among the dead and dying at dawn of day, by the esteemed and excellent secretary, HENRY McMANUS; "The Lost Shilling," by C. W. NICHOLLS; and those to which we have made reference by the president, Mr. JONES. A very lovely portrait of a young Irish girl—a gleaner—would be attractive in any exhibition; it is the work of a young painter, GALLARD: another creditable production is by DOYLE, a sheep lost in the snow.

The works in sculpture are more than creditable; they are, however, chiefly the contributions of Mr. JOSEPH WATKINS: the only prominent work being by a lady, Mrs. D. O. HILL, a life-size statue of the traveller Livingstone, faithful as a likeness, and admirable as a production of Art. Those of Mr. Watkins are varied, but principally busts, in the production of which he may compete with the best of our English—or Irish—sculptors. One or two reliefs also claim a word of strong approval.

ART IN CONTINENTAL STATES.

ROME.—A work has been actually commenced here which will fill the mind of every reader of the *Art-Journal* with horror. It is no less than the gilding of the dome of St Peter's, and the statues of the twelve apostles on the facade. The *Observateur* says that the cost will be 150,000 francs; but then "it will look like heaven itself!" Of course, in addition to the spoiling of the dome, we shall never see another illumination; never more will that wondrous outline be traced in fire against the darkening sky, and then leap forth in glory from cross to basement! All artistic Rome is groaning: many say that the results will be anything but edifying, as no one will ever wish to go to such a place as heaven, if the gilt dome and the gingerbread apostles of St Peter's are to be taken for correct representations of what it is like.—A worthier object has occupied Mr. J. W. Wood, the rising sculptor. It is a statue of Michael the archangel. A nobler conception modern sculpture has hardly seen. The archangel stands erect over his fallen foe; one hand presses down the head, while the other wields a sword of flame, with which he is preparing to strike the final thrust. There is a calm dignity and power which never doubts of victory; light seems to beam from the face; while the evil one, writhing and struggling, has grasped his antagonist in impotent rage and agony. It is not possible, while looking at the group, to forget the words "It shall bruise thy head, and thou shalt bruise his heel."—Miss Foley has completed the clay model of a most graceful group, "The Boy and Kid." An Italian peasant child is feeding a pet kid over his shoulder; but the work is scarcely equal to her design for a Fountain. Three boys have taken shelter under a tall, over-arching water-plant, from whose broad leaves the rain pours. One looks up to watch the rain, another shrinks back, while the third puts his foot into the water to show that he is not afraid.

PARIS.—A curious discovery has somewhat recently been made in the ancient church of St. Gervais. In repairing the wainscoting of one of the side chapels on the left of the nave, the workmen detected a small secret door that led into an inner chapel, or chamber, the existence of which seems to have been entirely unknown. The walls of the chamber were found to be entirely covered with excellent paintings of the Renaissance period, in thorough preservation, and of real interest. Few churches in Paris are richer in artistic relics than St. Gervais, which contains a fine picture by Albert Durer, and a remarkable example of Raffaelle's master, Perugino.—The Chilean Government having last year offered premiums to the sculptors of France for an equestrian statue of General O'Higgins, the liberator of Chili from the dominion of Spain, and whose death occurred in 1824, ten designs were submitted in competition: of these that by M. Carrier-Belleuse carried off the first prize, and that by MM. Deloye and Saint-Coloma, two young sculptors, the second. Our readers will remember that within the last few months we have engraved in the *Art-Journal* two groups of sculpture by M. Carrier-Belleuse.—The valuable collection of old pictures formed by Count Kouchefoff-Besborodko, in St. Petersburg, was sold by auction in the month of June. The most prominent examples, some of which realised very high prices, were the following:—"A Dutch Musician," Bega, £136; "The Caravan," Berghem, £308; "The Ford," Berghem, £208; "The Quay at Amsterdam," G. Berkheyden, with figures by A. Van der Velde, from the cabinet of the Duc de Choiseul, £800; "Italian Landscape—Sunset," J. Both, £552; "Quay of the Slaves, Venice," Canaletti, £348; "Quay of the Arsenal and Port of Venice," Canaletti, £280; "Pastures near Dordrecht," Cuyp, £800; "Landscape, with Bathers," Dietrich, £112; "Interior of a Guard-house," John Lo Duq, £140; "Adoration of the Magi," Vandyke, £116; "The Birds and the Peacock," J. Fyt, £644; "St. Catherine," Garofolo, £210; "The Hermit," Greuze, £2,200,—bought for the Empress Eugénie; "A Mounted Cavalier near a Well," Du Jardin, £440; "Les Joueurs de

Morra," Du Jardin, £560; "Shepherd and Flock," Du Jardin, £760; "Herd passing a Ford," Du Jardin, £740; "The Chemist," Micris, £460—from the gallery of the Palais-Royal; "St. John," Murillo, £700; "The Ballad-seller," Ostade, £196; "Fight of Bulls," P. Potter, £1,980; "The Philistines struck with the Plague," N. Poussin, £360—a *réplica* of the picture in the Louvre; "The Virgin and Infant Jesus," G. C. Procaccini, £144; "Mountainous Landscape with Figures," Pynacker, £208; "Christ with the Reed," Rembrandt, £760; "The Sluice," Ruysdael, £1,072, bought by Mr. Rutter for the National Gallery; "Landscape," Ruysdael, with figures bathing by Poelenburg, £256; "An Old Man," Teniers, £1,004—from the gallery of the Palais-Royal; "A Village Fête," Teniers, £1,000; "Young Girl drinking," Terburg, £400—from the collection of the Duc de Choiseul; "A Hunt in the Woods," A. Van der Velde, £1,980; "The Woman taken in Adultery," Paul Veronese, £740; "La Curée," Wouvermans, £800; "The Farmer," Wouvermans, £780—from the Choiseul gallery; "Combat near the Skirts of a Wood," Wynants, £490. It has been stated that the sum of £26,660 was offered for the entire collection and declined: the sale realised £33,532, including, however, several pictures understood to have been bought in,—as the "Fighting Bulls," "The Woman taken in Adultery," "St. John," the "Christ with the Reed," the "Pastures near Dordrecht," and one of Canaletti's pictures.*—Among the pictures and other works of Art belonging to the late Marquis de Maison, sold on the 10th of June and two following days, were these paintings:—"Madeleine Blonde," Greuze, £1,960, said to have been bought for our National Gallery; "Study of the Head of the Madeleine Blonde," £400; "Madeleine Brune," Greuze, £1,320; "Le Concert Champêtre," Pater, £4,000; "La Toilette," Watteau, £520—both purchased by the Marquis of Hertford—and "Portrait of a Lady," Sir J. Reynolds, £162. A life-size bust, in marble, of Mdile. Duthe, signed "F. Houdon, 1781," sold for £588.—A strange and untoward incident has caused no little excitement in the Paris Art-circles. M. Chenavard tendered, it appears, to the State, as a free gift, his large picture of the *Divina Tragedia*—and it was rejected by the Director-General of the Imperial Museum, Count Nieuwerkerke! *Hinc illa lachryma.* The work has been emphatically noticed in our last number—in our account of the late French exhibition. It purports to indicate, in mystic illustration, the triumph of Christianity over Paganism. It is obviously a composition of great intellectual labour, and for due appreciation requires a careful and critical analysis. Stamped, however, it unequivocally is with the idiosyncrasy of an original, poetic mind, and it fully sustains the credit of the artist, who in 1853 won the Legion of Honour, and in 1855 the first-class medal. It would be a mockery to compare it with the clever Academic commonplace of M. Bouguereau's "Olympus," or M. Bonnat's coarsely conceived, and as coarsely painted, "Assumption," to which it was adjudged to yield the chief honours of the Central Exhibition Hall. The picture has been rejected, and much indignation is consequently excited. Hereupon, the nice question is broadly put, has the Count Nieuwerkerke the right, in virtue of his functions, to repudiate a work such as this, tendered, not to him officially, nor to his Imperial master, but to the nation.

MUNICH.—There are now unusual attractions to visit this city, three exhibitions having been opened during the past month, and will remain open till October. These are the General International Exhibition of Art in the Crystal Palace; in connection with this, and in the same building, the Local Industrial Exhibition; and, thirdly, in the old building for the exhibition of works of Art, an exhibition of paintings of the old masters, the property of private persons. The arrangements made by the railway companies to issue circular tickets for thirty days will afford tourists ample time to visit Munich. The National Gallery has been re-arranged by the indefatigable efforts of Director Foltz.

* It will be seen by reference to the "Picture Sales," on the next page, that some of these works have been brought over to England, and re-sold here.

PICTURE SALES.

AMONG a considerable number of pictures sold by Messrs. Christie, Manson, and Woods on the 15th of May, were these:—"Retriever and Pheasant," R. Andell, R.A., £215 (Wheeler); "The Bird's-nest," H. Le Jeune, R.A., £157 (Vokins); "A Welsh Pool," T. Creswick, R.A., £177 (Vokins); "Highland Mary," T. Faed, R.A., £315 (Sharpe); "Faithful unto Death," E. J. Poynter, R.A., £100 (Agnew); "Devonshire Scenery," F. R. Lee, R.A., £110 (Bowers); "Mountain Scenery, North Wales," F. R. Lee, R.A., with sheep by T. S. Cooper, R.A., £178 (Bowers).

On the 22nd of May the following pictures, with numerous others of less importance, were sold by Messrs. Christie, Manson, and Woods:—"A Ferry-House near a River," C. Stanfield, R.A., 145 ga. (Walker); "A Mountain Snow Scene," with sheep, T. S. Cooper, R.A., 145 ga. (Walker); "Newark Abbey on the Vey," J. M. W. Turner, R.A., painted for the late Lord De Tabley, and subsequently in the collections of Sir T. Lawrence, P.R.A., and the late Mr. John Allnatt, of Clapham, 1,250 ga. (Agnew); "Dover," J. W. M. Turner, R.A., the engraved picture, 700 ga. (Agnew); "The Soaring Sea-gull high around the Clouds," &c., P. Graham, a coast-scene, never exhibited, 380 ga. (Mills); "A Sunny Day," cows watering, T. S. Cooper, R.A., 210 ga. (Walker); "The Disobedient Prophet," J. Linnell, 720 ga. (Fanner).—this picture belonged to the late Mr. J. M. Thelfall, of Manchester; "Repose," a cow, two sheep, and a goat, T. S. Cooper, R.A., 145 ga. (Vokins); "The Dame-School," A. Rankley, 100 ga. (Brooks); "Cows and Sheep," T. S. Cooper, R.A., 121 ga. (Palser). A collection of water-colour drawings was sold at the same time, but the prices realised were comparatively low.

On the 4th of June Messrs. Christie, Manson, and Woods commenced selling the collection of water-colour drawings and oil-pictures formed by the late Mr. Thomas Brown, formerly one of the partners in Messrs. Longmans and Co.'s eminent publishing house: the sale extended over five days, so large was the number of the "lots." The drawings included examples by most of the better known artists in this department of Art, more especially those of the older school. The following are most noteworthy:—"Landscape—Sunset," with a peasant, dog, and sheep, G. Barrett, 150 ga. (Vokins); "Coast Scene," W. Collins, R.A., 246 ga. (Addington); "Fishing-boats in a Gale," D. Cox, 70 ga. (Agnew); "Conway," dated 1835, D. Cox, 135 ga. (Agnew); "The Pass of Llanberis," D. Cox, 125 ga. (Agnew); "A Welsh Landscape," with a man on a grey horse, in conversation with two women, D. Cox, 102 ga. (Bartlett); "Harvest Field," Bolsover Castle in the distance, D. Cox, 100 ga. (Agnew); "Landscape," with a wagon and horses passing through a pond, &c., P. Dewint, 86 ga. (Tooth); "Fountains Abbey, Yorkshire," P. Dewint, 127 ga. (Draffen); "Scottish Landscape," 77 ga. (Tooth); "Windermere," 98 ga. (Vokins), "View in Scotland," 70 ga. (Baker)—these are by Copley Fielding; "A Ruined Abbey," and "Roman Ruins," two fine examples of T. Girtin, 105 ga. (Agnew and Vokins). The following are by W. Hunt:—"Boy with a Pitcher," 120 ga. (Vokins); "May Blossoms," in a bottle, and hedge-sparrow's nest, 71 ga. (Agnew); "Interior," with a lady with a viol-de-gambe, 131 ga. (Tooth); "Plums, Blackberries, and Haws," 217 ga. (Addington); "Melon, Grapes, Plums," &c., 117 ga. (Bartlett); "Interior of a Cathedral in Normandy," S. Prout, 140 ga. (Vokins); "View of Cadiz," C. Stanfield, R.A., 135 ga. (Bartlett); "The Pirate," C. Stanfield, R.A., 131 ga. (Agnew); "Egglestone Abbey, near Barnard Castle," 690 ga. (Colnaghi); "The Drachenfels," 310 ga. (Vokins); "Merrick Abbey, Swaledale," 800 ga. (Colnaghi): these three last-mentioned drawings are by J. M. W. Turner, R.A. The only oil-picture it is necessary to point out is "A Farm-yard," P. Nasmyth, 150 ga. (Vokins). The whole collection sold for upwards of £14,000, but it contained upwards of 800 works, a very large majority of

which were comparatively small, and did not reach high prices.

On the 7th of July Messrs. Foster sold at their gallery, in Pall Mall, twenty-eight pictures belonging to Count Koucheleff-Besborodko, forming a part of the collection of which the large portion was sold in Paris, in the month of June, and is reported in our present month's number. A few of the pictures then sold reappeared in Messrs. Foster's catalogue. Of the twenty-eight works the following are the most important:—'The Mountain and Forest,' Salvator Rosa, 260 gs.; 'The Holy Family,' Andrea del Sarto, 750 gs.; 'The Woman taken in Adultery,' Paul Veronese, 340 gs.—sold in Paris for £740; 'The Agony in the Garden,' Murillo, 400 gs.; 'Interior of a Guard-house,' J. Le Ducq, 115 gs.—sold in Paris for £140; 'Passing the Ford,' K. Du Jardin, 320 gs.—sold in Paris for £740; 'The Caravan,' N. Berghem, 240 gs.—sold in Paris for £308; 'Landscape, with River and Mill,' Hobbeins, 290 gs.; 'Christ with the Reed,' Rembrandt, 510 gs.—sold in Paris for £760; 'The Fighting Bulls,' P. Potter, 1,450 gs.—sold in Paris for £1,980. As the names of the purchasers have not been made public, and the prices realized are so much below what the same works fetched in Paris, it may be assumed that most of them were again bought in. The English market for old masters is not good, except for national purposes.

A number of paintings and sketches by Hogarth, belonging to the late Mr. H. R. Willett, were sold by Messrs. Christie and Co. on the 10th of July. They included:—'Hogarth seated at his Easel,' from Lord Camden's collection, 360 gs. (Agnew); 'Mrs. Hogarth,' a half-length portrait, 335 gs. (Agnew); 'Portrait of Mrs. Woodley,' afterwards wife of Mr. Vaughan, brother of Mrs. Pritchard, the actress, 190 gs. (Agnew); 'A Grand View in St. James's Park,' 140 gs. (Colnaghi); 'The Marriage à la Mode,' six replicas of the pictures in the National Gallery, 240 gs. (Shelley); 'The Beggar's Opera,' from the Strawberry Hill collection, given by Hogarth to Horace Walpole, 80 gs. (King); 'Florizel and Perdita,' 81 gs. (Agnew).

ART IN SCOTLAND AND THE PROVINCES.

EDINBURGH.—It is proposed to erect in this city a memorial of the late Mr. Robert Scott Lauder, R.S.A., whose death we lately noticed.

CHESTER.—A statue of the Marquis of Westminister, by Mr. Thornycroft, has been placed here. The figure, with the pedestal on which it stands, and its fittings, is stated to have cost £3,500.

KEIGHLEY.—A building of imposing appearance has recently been commenced in this thriving manufacturing town for the joint accommodation of the Mechanics' Institute and the School of Science and Art.

LIVERPOOL.—Signor Fontana's fine statue of Mr. Joseph Mayer, F.S.A., described in our number for the month of June, is now placed in St. George's Hall. Liverpool has found, and is finding much work for our sculptors: a statue of Sir William Brown, also a liberal citizen of this great seaport, is already in St. George's Hall; and Mr. Theed is engaged on one of the Earl of Derby for the same noble edifice. A statue of Mr. Gladstone is, we hear, in hand, but the name of the sculptor, and the ultimate destination of the work is unknown to us. It will, probably, be assigned to St. George's Hall. Mr. Thornycroft's equestrian statue of the Queen, the "companion" to that of the late Prince Consort, is intended for the front of the building. Mr. Foley, R.A., is reported to have received a commission for a statue of the late Mr. W. Rathbone, an eminent merchant, a citizen of Liverpool: this is to be erected in Sefton Park.

TAUNTON.—The Working Men's Association of this town are making efforts to organise an Industrial Exhibition in the place.

CHELSEA CHINA.

The appreciation of English pottery and porcelain generally has within the last eight or ten years been considerably on the increase; and this fact is evidenced by the high prices they are constantly realising at sales by auction. The desire to possess examples of English ceramic art,—not merely as specimens of artistic excellence, but those also which possess an historical interest, from the extinction of the potteries whence they emanated, their quality of body and comparative scarcity,—arises doubtless from the attention which has been drawn towards them by the publication of guides to a knowledge of the art of making the various wares, and giving certain *indicia* by which amateurs are enabled to identify their place of manufacture; and although specimens are not invariably marked, yet by careful attention and comparison with those that are, they may readily be identified.

Chelsea porcelain, which, like that of Bow, was the result of private enterprise, ranks highest for beauty of decoration and careful finish, and is esteemed in proportion to its merit as a work of Art. Some productions of the Chelsea works bid fair to rival those of the far-famed Imperial manufactory of Sévres, at any rate in the estimation of English connoisseurs, and the prices at which some have been recently sold have even exceeded the sums paid for the finest specimens of Sévres.

The two most important examples of Chelsea china, both from their size and quality, are undoubtedly the "Chesterfield" vase and the "Foundling" vase. These veritable *chef-d'œuvre* are two feet high, ovoidal, with bold *rococo* scroll handles, surmounted by dome-shaped covers; they are both exquisitely painted with classical or pastoral subjects on white medallions, probably by Donaldson (who also decorated some of the choicest Worcester vases); and they are equal, if not superior, to any other contemporaneous work, at home or abroad. The reverse sides are painted with exotic birds of rich plumage, and the body or ground is of a rich *green bleu* colour. The former of these has probably been in the family ever since it came from the manufactory. It was exhibited in the Loan Collection at the South Kensington Museum in 1862, and was sent to the Paris Exposition in 1867; it also formed a prominent object of attraction at the Leeds Exhibition of Works of Art last year: but it was destined, however, not to return to its noble contributor; for, at the urgent request of a nobleman whose taste for works of high art is well known, Mr. Chaffers, Superintendent of the Museum, made overtures for its purchase, and he was enabled to transfer the ownership, for the princely consideration of upwards of £2,000, to the Earl of Dudley.

The history of the companion vase now remains to be told. About the year 1770 Dr. Garnier left in the board-room of the Foundling Hospital, a Chelsea vase, and this is the only information that can be gleaned from the minutes of the succeeding meeting; it does not even appear that a vote of thanks was accorded to the donor, so little was the gift appreciated at that time. It was allowed to remain as a chimney ornament, and strange to say, for nearly a century did it survive the risks and chances of accident which china is heir to. About ten or twelve years since an amateur made what at that time was considered a liberal offer for the vase, but it was declined; this circumstance drew the attention of the committee to its value, and precautions were immediately taken, by placing it under glass, to prevent injury. A few months since Mr. Chaffers, who so successfully made overtures for the Chesterfield vase, applied to the trustees of the Foundling Hospital to purchase the companion, accompanied by an offer of a very large sum; after mature consideration they came to the conclusion that they were not justified in retaining a fragile object of such value when they could with the proceeds increase the funds of the charity, and enlarge the benefits for which this noble Institution was founded.

MINOR TOPICS OF THE MONTH.

THE ROYAL ACADEMY.—Mr. E. M. Barry, architect, has been elected Member of the Royal Academy, in the room of Philip Hardwick, Esq., architect, resigned. It was right that the vacancy created by the retirement of Mr. Hardwick should be filled up by a member of the profession. No doubt, in that expectation, the estimable gentleman, who has long been an honour to the Royal Academy, retired. The choice lay between Mr. Barry and Mr. Street: and probably the success of the former was in some degree a recognition of the services of his father as well as his own. Mr. Barry is eminently entitled to the distinction; but if Mr. Street be equally so, why is he not elected also? The law that limits the Members to "forty" and the Associates to "twenty" is fruitful only of evil.

THE NATIONAL GALLERY.—A reference to our report of the sale, in Paris, of the Koucheleff-Besborodko collection, shows that the National Gallery is to be enriched with a picture by Ruisdael, bought at that sale for £1,072; and also with a famous work by Greuze, the "Madeleine Blonde," bought at the sale, also in Paris, of the collection of the Marquis de Maison, for £1,980.

AN INTERNATIONAL EXHIBITION will be held in London in 1871, and, according to the present plan, will be "continued" annually. Full details are not yet issued; it is, however, understood that the principal director is Col. Scott, R.E., and that it will be held at South Kensington, where some additional buildings will be erected for the purpose. Each annual exhibition will consist of but three classes of industrial works. Ample time will thus be given for preparations. It would be idle to speculate on the arrangements for rendering the series practically useful; but with the experience now obtained by the staff at South Kensington, we cannot doubt that the project when carried out will be as perfect as it can be.

MR. LAYARD has commissioned Mr. Poynter and Mr. Moore, young and promising artists who have started to work in a style that requires and demands "patronage,"—to make designs for two "mosaics," to be executed for the House of Commons. The part that is described as "purely mechanical" (which, however, it certainly is not) will be confided to the accomplished mind and hand of Salviati of Venice, to whom this country is already indebted for several productions of the class, of great merit, interest, and value. Whether "the House" will be better pleased with its mosaics than it is with its frescoes remains to be seen; but perhaps it is not too much to say there is not one of our frescoes that does not exhibit signs of decay.

THE BRITISH ARCHAEOLOGICAL ASSOCIATION, under the presidency of Lord Lytton, meet for this year's Congress at St. Albans, on Monday, the 2nd instant. In addition to the subjects of investigation afforded by the Abbey and immediate precincts, Verulam, Dunstable, Hatfield, Knebworth, Berkhamstead, King's Langley, &c., will be visited and examined during the week.

DORÉ'S "FRANCESCA DA RIMINI."—We are glad to hear it is proposed that this picture, to which we called attention in our account of the Doré Gallery in Bond Street, shall be engraved by Mr. Holl. There can be no question the engraving will be such as to do justice to this fine work, which, notwithstanding the painful character of the subject, must be ranked

as the *chef-d'œuvre* of the painter, as far, at all events, as concerns what he has exhibited in this country. We hope to hear that the subscription list has been completed.

THE SOCIETY OF NOVIOMAGUS had their annual meeting this year at St. Albans: they visited the site of the ancient city, Verulamium, and inspected the few "broken walls" that point it out; the church of St. Michael, in which "repose the remains" of the great Lord Bacon; and the renowned Abbey. While in the chancel of the church, a brief paper was read by Mr. George Godwin, F.R.S., detailing its history and directing attention to many interesting incidents connected with it. In the churchyard of St. Michael, Dr. Diamond drew the members round the grave of the eminent physician, his personal friend, Sir George Tuthill, whose dying request was to be interred as nearly as might be to the vault of the man whom of all other men he most venerated, Lord Bacon. A wall only separates the one from the other.

THE NATIONAL RIFLE ASSOCIATION has this year, as on former occasions, afforded Messrs. Elkington and Co. opportunity for the exhibition of their taste and workmanship in the production of prizes to be presented to the successful competitors. Their stall in the "Exhibition tent" at Wimbledon showed a large variety of elegant cups and other objects, suited for selection as first-class prizes, besides many which had been manufactured for special distribution. For the meeting of the National Artillery Association at Shoeburyness, this month, Messrs. Elkington have produced silver cups, ten of each, given by the Queen, the Lords and Commons, and the National Rifle Association. It will be remembered that the magnificent "Elcho Challenge Shield" and the "International Challenge Trophy," valued at £1,000 each, are the works of this firm. Their famous "Milton" shield, which obtained the gold medal of honour at the last exhibition in Paris, and was subsequently purchased for £2,000 by the Lords of the Council for the South Kensington Museum, has been reproduced, by permission, for public sale.

A COLLECTION OF WATER-COLOUR DRAWINGS of great interest and value is now to be seen at Messrs. Agnew's, in Waterloo Place. As the gathering is select, we are spared the trouble of looking for the gems of the collection, as in ordinary exhibitions. Wherever the eye falls it is riveted by striking beauties and forms and effects that suggest the greatest names. Amid the brilliancy and finish of the present day, it is refreshing to fall back on the more mellow period of those who will at some time be called the old masters of Water-colour; those men who arose in the infancy of the art, and stood by it in its youth, as Turner, Robson, De Wint, Prout, Copley Fielding, and others. It is refreshing, we say, to see how the works of these men hold their own surrounded by the sparkle of some of the best works of our own time. Every period of the art is represented even to the present year, as will be understood when it is known that the collection contains choice drawings by Topham, Hunt, F. Tayler, D. Roberts, John Gilbert, Cattermole, L. Haghe, F. Goodall, Stanfield, Mulready, Herbert, John Phillip, T. M. Richardson, E. Duncan, Birket Foster, and others. The number of drawings is 175; and so varied are they in subject and character that they might well serve to illustrate a history of the art. At the end of the room a drawing by John Gilbert occupies the place of honour—it is

'The Chevalier Bayard,' near which are 'A Grand View on the Shore of Morecambe Bay,' by De Wint; 'Landscape with Cattle,' Birket Foster; 'A Lincolnshire Landscape,' De Wint; 'Fishing Boats off the Isle of Arran,' Copley Fielding; 'The Abbey Moat,' G. Cattermole, &c., all of which are works that would be chosen as exemplifying the best points of the artists; 'A Calm Night,' E. Duncan; 'Lake Como,' T. M. Richardson; 'Landscape,' De Wint; 'Kenilworth Castle,' D. Cox; 'St. Gudule, Brussels,' Louis Haghe; 'Falls of the Clyde,' Sam Bough; 'Egmont, near Schevening,' E. W. Cooke; with others by W. Leitch, J. D. Watson, A. P. Newton, R. T. Pritchett, W. W. Deane, &c., constituting one of the most interesting collections of water-colour works we have ever seen.

MESSRS. DICKINSON, of Bond Street, have opened an exhibition of seven hundred photographs, illustrative of London Society in 1854-5, and among these are the portraits of two hundred officers who served in the Crimean War. The latter especially will perhaps recall to many who may see them reminiscences both of pleasure and pain. The collection, indeed, as a whole, is highly interesting when it is remembered that the portraits were taken fifteen years ago.

THE MUNICH EXHIBITION OF PAINTINGS AND SCULPTURES will open on the 20th of August. We regret to learn that Great Britain contributes no more than 20 works; while Paris sends 260; Italy, 230; Austria, 320; Prussia, 280; and Belgium, 180; and several German States will together supply about 250. Sales of several pictures are expected to be made by means of a lottery. The Exhibition will be duly reported in the *Art-Journal*.

MR. WALLIS'S SKETCHING APPARATUS.—We have seen at Messrs. Rowley's a very complete arrangement for out-door sketching. It consists of a paper block, a case of six brushes, colours, and water-dipper; in short, all that is necessary for carrying a drawing from nature even beyond the condition of a sketch. The convenient form and portability of the materials are to the landscape-painter their best recommendation; for the whole is contained in a flat japanned box which may be carried in the pocket, and such is the arrangement that the sketcher on opening the case can commence his work without any delay—an important consideration in making rapid memoranda of effects, colour, &c. In favour of the completeness of the case it is only necessary to say it is invented and recommended by Mr. George Wallis of the South Kensington Museum.

THE PUNCHESTOWN MEETING.—Messrs. Ackermann, in Regent Street, are exhibiting a picture at once large and elaborate, the subject of which is Punchestown Races—or rather, the meeting, just before the start. The particular occasion is that of last year, when the Prince of Wales was present. The work is by Mr. Henry Barraud, and the difficulties of the achievement will be understood when we say that it contains 132 portraits, the heads of which are finished as highly as miniatures; and, with respect to likeness, we think the figures generally are more perfect identities than those of any antecedent essay by the painter in this *genre*. The difficulties in the way of the arrangement of such a composition are incalculable, the artist being bound by the most arbitrary rules, without the relief of any degree of picturesque quality. In a principal group are the Prince of Wales, the Duke of Cambridge, Prince Teck, Colonel Macdonald, Sir Hope Grant,

Colonel Forster, Lord St. Lawrence, the Duke of Manchester, the Marquis of Drogheda, Lord Combermere, the Baron de Robeck, the late Marquis of Downshire, General Doyle, Lord Claude Hamilton, and many others, at once recognisable from the exactitude of the resemblance. The precise time selected by the artist is after the weighing of the riders, and their entrance within the vice-regal enclosure just before the start. In Mr. Barraud's picture of 'Rotten Row' is much in the locality to assist the composition; but in 'Punchestown in 1868,' there is really nothing, hence the great merit of having produced a picture so full of interest. It is about to be engraved: we hope and believe the engraver will do justice to a work of rare excellence, and of general interest also; for it is by no means to be regarded as what is called a "sporting print." The picture is an assemblage of the leading aristocracy of Ireland—of Irish gentlemen; at the head of them is the Prince to whom all classes rendered homage and honour during his brief visit to their country.

CARVINGS IN WOOD.—In the rooms of Mr. G. A. Rogers, 33, Maddox Street, are two productions in wood-carving, both very beautiful in design and execution, although greatly different in character. One is a large Italian cabinet; the other an arabesque table. The former presents two large and elaborately executed panels of 'the best period of the Renaissance. That on the left is probably of Siennese work, but the other is Florentine, and these are surmounted by a rich frieze abounding in quaint conceits and elegant lines and scrolls. This last is from the *ateliers* of Germany, and in feeling it accords so perfectly with the Italian compositions, as to offend in nowise the most fastidious taste. The pillars which support the carcase and all the other panels and pilasters are by Mr. Rogers, who has been, of course, especially careful that the new work should harmonize with the grand old Italian and German examples. The whole is in walnut wood, and has been prepared for Mr. Sneyd, of Keelo Hall, Staffordshire. The arabesque table is a much greater novelty than the cabinet. It was made to mount a slab of Oriental jasper of extraordinary beauty, measuring 3 feet by 18 inches, and although so small, it is supported by six Moorish legs, united by perforated arches, carved in relief, in the Alhambresque style. The capitals have a singular and very agreeable effect, showing a gilt bell enclosed in a square cap of ebony, so that the gold is seen only through the interstices. Round the frieze, and underneath the marble, is an inscription, in ornamented Arabic characters, written by the sister of the artist, Miss M. E. Rogers, and carved in delicate relief. It is a text from the Koran—the chapter of the Table—and being translated reads thus:—"O Lord our God, cause a table to descend unto us from Heaven, that the day of its descent may become a festival-day unto us, and a sign from Thee; and do Thou provide food for us, for Thou art the best provider." This table, which is unique, has been carved for Mr. P. E. Blakeway, who has liberally consented to its exhibition at South Kensington. We have frequently had occasion to speak in terms of eulogy of the works of Mr. G. A. Rogers, who is son of the veteran wood-carver, Mr. W. Rogers; but nothing we have ever seen from his hand merits warmer commendation than this, his last work, which is original in everything, save the character necessary to identify its Orientalism.

REVIEWS.

ARMS AND ARMOUR IN ANTIQUITY AND THE MIDDLE AGES: also a Descriptive Notice of Modern Weapons. Translated from the French of M. P. LACOMBE, and with a Preface, Notes, and one additional Chapter on Arms and Armour in England, by CHARLES BOUTELL, M.A., Author of English Heraldry. Published by CASSELL, PETTER, and GALPIN.

If the arts of peace have made vast progress among us of late years, so, also, have the arts of war; and it may admit of debate whether as much labour, time, and scientific knowledge have not been expended to devise means of destroying men's lives as to prolong them. The bane and the antidote, with regard to human happiness and existence, seem to have grown up and flourished in an equal ratio: we legislate and labour for both; and, though the fruits of the one are far more apparent than those of the other, it is only because the time has not yet arrived—and may it be very far distant—to reap the harvest of destruction which the arts of war have produced and are producing.

These remarks seem the natural growth of what we find in Mr. Boutell's "Arms and Armour," and of what the daily journals so frequently tell us concerning modern gunnery practice and weapons of warfare; our present business, however, is with the book, and not with rifled guns, "monitors," and iron-clads. M. Lacombe's volume, of which Mr. Boutell gives "a translation, and not a paraphrase," is a treatise, in a concise popular form, of the whole subject of ancient arms and armour from the earliest age, which he calls the "Stone Period," relating to antediluvian and pre-historic weapons, down to the "Transition Period," the early part of the last century, when firearms had entirely superseded the old weapons of attack and defence; retaining, however, the sword and the pike, the latter of which, probably, originated the bayonet. As the French author seems scarcely, according to his translator's view, to have done full justice to the subject as regards the arms and armour of this country, Mr. Boutell has supplemented M. Lacombe's chapters with one, occupying, with engravings, nearly a fourth part of the entire book; and has also added a large number of valuable notes to the whole.

Our readers must be so well acquainted with the writings of Mr. Boutell on archaeological and other kindred subjects, as they have from time to time appeared in the pages of the *Art-Journal*, that he requires from us no introduction. Of historical, no less than of antiquarian, interest is this treatise; a very readable book, even to those who have no special love of the arts of war, and yet are not unwilling to learn how warriors of all ages have been clad, and with what weapons victories have been gained—or lost. There is a wide range between the flint-hatchet and the needle-gun, between the battering-ram and the Armstrong; and in these pages the divergence is gradually traced. But arms and armour have much to show of artistic work, and the numerous delicately-executed engravings throughout the book reveal the skill, ingenuity, and taste of the old armourer and cannon "decorator."

IN MEMORIAM GEORGE H. THOMAS, Artist.
A Collection of Engravings from his Drawings on Wood. Published by CASSELL, PETTER, and GALPIN.

A ready and a skilful artist in many ways was Mr. Thomas, but especially so when he took pencil in hand with a piece of box-wood before him on which to manipulate. His designs for book-illustrations are, perhaps, the most clever things he did, though we do not forget his oil-pictures, and especially, his 'Dimanche,' the first painting that brought him into notice: a capital wood-cut of this amusing and characteristic composition forms the frontispiece of the volume which Messrs. Cassell and Co. have issued in memoriam of him. Mr. Thomas found

ample employment in this kind of work from publishers; and his illustrations of Longfellow's "Hiawatha," Trollope's "Last Chronicle of Barset," Wilkie Collins's "Armadale," "Cassell's Magazine," "London Society," and numerous other publications, testify to the versatility and aptitude of his pencil for delineating subjects of "life." A selection of these designs has been made by Messrs. Cassell, and now appears in a quarto volume, with explanatory letter-press; forming a worthy tribute to the talents of the deceased artist.

THE STEPPING-STONE TO ARCHITECTURE. By T. MITCHELL. Published by LONGMANS, GREEN, & CO.

A little manual with just so much information in it as to give an insight into the subject of which it treats; that is, the various orders and styles of architecture, with explanations of its principal details. To aid the inquirer or learner numerous excellent woodcuts, from Gwilt's "Encyclopædia of Architecture," are introduced. The information is supplied in the form of question and answer, the very best method of teaching the rudiments of any art or science. We cordially recommend this "Stepping-stone" to the notice of all to whom is committed the training of young minds of both sexes; believing that architecture may be made a very interesting subject of instruction to children, so as to be of service to them in after-life, if only for the knowledge they may acquire.

MEDEA: a Poem. By ALFRED BATH RICHARDS, Author of "Cresus, King of Lydia," a Tragedy; "Religio Animæ, and other Poems," &c. &c. Published by CHAPMAN AND HALL.

The remarkable picture of 'Medea,' by Mr. F. Sandys, which has attracted so much notice in the present exhibition of the Royal Academy, serves as a text for Mr. Richards's descriptive poem of the "Daughter of Colchis," whose story, as ancient writers have told it, is a surpassing tale of horrors. The poem, like the painting, manifests powers of no common order, while the episodical thoughts introduced here and there among the main incidents of the story, serve to ally it with the life of our own time; and these, in our judgment, are not the least valuable portions of the writing. This has not been flung off, so to speak, on the spur of the moment, but it grew up by degrees, as did the picture, from the year 1867, when Mr. Richards first saw the latter in an unfinished state.

Mr. Sandys's work—of which, by the way, there is a capital photograph as a frontispiece to the book—increases in interest when read by the light of his friend's able, metrical, imaginative description.

BIBLE ANIMALS. By the REV. J. G. WOOD, M.A. Published by LONGMANS & CO.

This admirable work has been issued monthly; it is now complete, and presented to the public as a volume of 650 pages with 100 engravings on wood. The name of the author may guarantee the excellence of the book. It is full of knowledge, and abundant of research, but the information is so skilfully conveyed as to tempt as well as enlighten the least learned reader, while contenting those who have gone deeply into the subject of which he treats. In a word, it is amusing as well as instructive, a valuable accompaniment to the Bible, and an elaborate, yet familiar, treatise on natural history. It is of course full of anecdote, indeed it may be described as a series of short stories of the animals, birds, insects, and fishes one reads of in the Old and New Testaments, and of which every reader will desire to know something more than he finds ready at his hand while considering the wonderful works of God. Mr. Wood is not unmindful of his first duty; but religion is, so to speak, insinuated rather than inculcated. His business has been to illustrate the great Book of the Christians, and at the same time to give lessons in natural history that shall please

and instruct. Art has essentially aided him; the wood-engravings have been drawn with scrupulous fidelity, principally by Mr. Key, and they are for the most part excellent specimens of the graver's skill.

THE FERN GARDEN. By SHIRLEY HINSDALE. Published by GROOMBRIDGE AND SONS.

There have been many books that teach man how to cultivate and keep ferns: this is undoubtedly one of the best, perhaps the very best; simple, comprehensive, and easy to be understood by the neophyte, it cannot fail to add to the number of collectors of those graceful gifts of nature which are so often the ornaments of city houses far from the woods and fields where they have their birth. Mr. Hibberd has not gone deeply into the subject: his volume is small, and designed to teach those who are not ambitious of rarities—difficult to collect and more difficult to keep. He gives us an insight indeed into those that are removed from ordinary sight, but shows us clearly how we may most enjoy such as are within easy reach. There is no division of his grand theme left entirely unexplained, but he presents himself mainly as a guide to those who are in search of enjoyment without a heavy tax on time and purse. The fern garden may be a valuable companion and counsellor either at home or abroad.

A LIFE'S MOTTO. By the REV. PELHAM DALE, M.A. Published by JAMES HOOG AND SONS.

This most charming and most instructive volume contains a series of comments, examples, and anecdotes designed to illustrate a Life's Motto, "Whatsoever thy hand findeth to do, do it with thy might." The "persons" selected with that view are St. Augustine, the monk Bernard, John Wesley, John Newton, Charles Simeon, Henry Kirke White, Edward Irving, Henry Martin, and Charles Frederick Mackenzie—earnest, enthusiastic men, who did the work of their Master under difficulties that to men less resolute would have been insurmountable, indeed, would not have been encountered.

The lessons are given as biographies, they are written in the purest style, and are rendered exceedingly interesting by abundant anecdote. A more agreeable or more attractive book, for old or young, has very rarely issued from the press.

THE HOLIDAYS: CHRISTMAS, EASTER, AND WHITSUN'TIDE. By NATHAN B. WARREN. Illustrated F. O. C. DARLEY. Published by HURD AND HOUGHTON, New York.

No book has been published in Old England superior to this issue of the press at New York. It is a model of excellence in paper, print, and binding; and the illustrations, twenty-one in number, are of rare merit—admirable engravings from drawings by the practised hand of Mr. Darley, who has few superiors in any country of the world as a designer on wood. The title may convey an idea of the contents: the graceful book consists of poems and prose extracts bearing on the holidays that are festivals in America as well as in Great Britain—speaking to the hearts and minds of millions there as well as here.

MONOGRAMS, HISTORICAL AND PRACTICAL. By D. G. BERRI. Published by the Author, 36, High Holborn.

The appropriation of monograms is a feature of the day, and is derived from a very early period. Mr. Berri has collected together, and beautifully engraved, a very large number of these devices from almost every available source; and has also added numerous original examples, executed with considerable taste and judgment. Specimens are also given of "trades'" mark-printers', potters', masons', merchants', marks and monograms, and the authorities stated from which they are taken. Examples of old alphabets are supplied, with much information on the whole subject. Mr. Berri's work may safely be consulted on a matter in which Art, of a special kind, takes its place.

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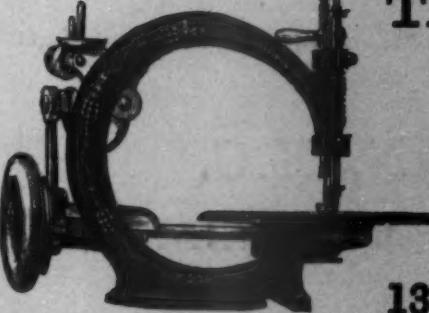
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